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Winton J. Baltzell

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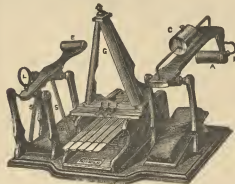
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## THE ETUDE

VOL. XVII.

PHILADELPHIA, PA., JANUARY, 1899.

NO. 1

## THE ETUDE.

A Monthly Publication for the Teachers and Students of Music.

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WITH this number THE ETUDE begins the seventh volume, and it is the fond hope of the editor and publisher that the numbers for this year shall mark a distinct advance upon those of the past years in value to the subscribers, in interest to the readers, and in helpfulness to the teachers and students of music wherever the journal reaches.

In these days advance is the watchword, progress is the motto, and no enterprise may come to a standstill and expect to hold its own. THE ETUDE now, as heretofore, aims to be the best and the standard journal for musicians and music-loving public in this country, a journal that shall disseminate the truths of the art of music in its purest and best phases, that can go into any home to add to liberal culture and to increase the appreciation of music as a factor in a refined, social life, that shall stand for all that is high and lofty in aspiration and earnest, thoughtful, and sincere expression.

During the past year several valuable features were added to the journal, and it is the intention of the editor and publisher to place before the American public of music teachers and amateurs a journal that shall make the art a vital force in their daily lives. No expense or pains will be spared to secure the ablest and best-equipped writers in this country and in Europe to contribute to the pages of THE ETUDE the results of their experiences in music life, music teaching, and music study. Some new and valuable departments are in contemplation and will be announced later, and several questions of great general interest will be thoroughly exploited during this year.

The steady growth in circulation shows that the American public appreciates our efforts to give it a clean, fearless, reliable journal, devoted to the interests of the musical profession, and we bespeak for ourselves a continuance of this regard which has manifested itself in no uncertain way. THE ETUDE invites criticism from its readers, and in this way it frequently happens that new and valuable ideas are presented to the editor. Our aim is to give to every reader at least one thought and idea, one paragraph, perhaps one article that will direct and specifically help him. We want to help every one, and we want to know whether we do it or not.

It is the custom with many journals to make long announcements of what the year is to bring forth. We

shall not do this, but let the future numbers speak for themselves, and we know that they will do so clear, ringing tones.

And now we wish to every reader of THE ETUDE a happy, prosperous New Year, and an ample share in the wave of prosperity that seems to be so close before us. May the year 1899 mark the beginning of an epoch of national expansion, of individual prosperity, a broadening of moral and intellectual nature, and a glorious advance in the cultivation and appreciation of the noblest, best, and greatest of the art "Music, heavenly maid."

It is a world-old discussion, reaching back at least as far as Beethoven's "Pastoral" Symphony (1806), and even further, as to what pictorial value or imaginative symbolism resides in music. In Mozart, in Haydn, in Handel, even in Bach there are fine examples of tone-writing which may well be called tone-painting.

Dr. Rnths, of Darmstadt, Germany, has lately instituted some drastic experiments upon certain listeners, of specific scholarship. The experimenter claims that the first subject, while listening to Wagner's overture to "The Flying Dutchman," said, "I see a wide expanse of stormy ocean." Liszt remarked of the same overture, "It positively makes me damp to read the score." This music is so graphic that the story does not seem to be overstrained.

When, however, we are told that in listening to Rheinberger's "Wallenstein's Camp" he said, "I see little home marching," it strains our credulity a little. The images derived from Beethoven's Sixth, or "Pastoral," Symphony were equally accurate in the experiment. The true kernel of the matter, however, is this: Music, in relation to its pictorial value, exists in three stages:

First. There are compositions, like the works of Bach, which, for the most part, positively deny pictorial translation.

Second. There are works, like those of Mendelssohn, to which an imaginative hearer may reasonably add a pictorial accompaniment.

Third. There are works, like those of Wagner, Berlioz, and Liszt, to which the concrete imagery is essential.

We learn in the science of acoustics that in order to produce a musical sound three things must cooperate, first, a vibrating body; second, a responsive conveying medium; third, a sensitive receptive ear. In exact analogy to this, in every musical performance three intelligences are concerned—first, the creative mind of the composer; second, the reproducing mind of the performer; third, the receptive intelligence of the listener.

The function of making an actual sound out of the composer's imagined sounds, though inferior to the work of the composer, is not a whit less necessary. The pathetic side of the composer of all composers, Richard Wagner, about his finished but unheard opera of "Lohengrin," is enough to make every instrumentalist or singer feel glad, yet solemn, in view of the noble task imposed upon him. To play is to interpret; to play the piano is to interpret some of the finest and most significant music ever put upon paper; and to do it worthily one must have, first, adequate technic. Upon this head it is not difficult to expatiate here; for that subject gets to say the

least, all the attention it deserves, and possibly an undue amount of discussion, many and many a so-called musician, stopping short at mere mechanical proficiency, as if the music-box were the musician's ideal and goal. Second, one must have intelligence of the widest and most varied kind, especially in so far as it borders directly upon the special work in hand; for it is certainly concerns the people of any nation who are their neighbors. Third, one must possess a quick, intense, burning, but perfectly mastered emotional nature, for a piano performance without a warm heart behind it is a cold without a sun behind it. Skill, knowledge, inspiration—these three the true pianist must possess.

A CERTAIN class of teachers advocate publicity as a necessity for achieving success. No doubt it is true that a teacher must be known to the public, and that he should use honorable means to attract the attention of the community toward himself. Yet too many stop right here, and seem content to have drawn attention to their own personalities instead of to their work. A teacher may be magnetic in quality, handsome, well, a good conversationalist, and a social success. But a good conversationalist, to put it bluntly, the average father insists upon a *quid pro quo*, and the teacher who can demonstrate his ability to fill this latter demand is the one who gets the most business in the long run.

MUSICIANS are by reputation unbusinesslike. This is often accounted for by the fact that their emotion carries them away, and it is impossible for a person to be engaged in any emotional pursuit and have at the same time the ability to manage his own affairs in a businesslike manner. But if this holds true, what shall we say of a criminal lawyer? Truly his is a pursuit in which the emotions are moved and stirred just as by a violin or an organ. The success of a practitioner in this particular line depends mainly on his power to work upon the feelings of a jury. A concert musician's success depends largely on his ability to play upon the feelings of an audience. Still, lawyers have a reputation of being somewhat addicted to the habit of taking good in particular line, and this reputation is well justified, as a fact of their own interests. Much of the lack of business care of an indifference to the things of this life, and live in an upper stratum of symphonic clouds. And there they dream and dream, until once more mature brings them to their senses by the gentle but firm gnawings of a vigorous appetite.

Musical business is not incompatible; this has been proven many times.

A VERY distinguished physician and writer has lately advocated what seems an exceedingly novel idea. It is that the various educational boards establish advisory committees of psychologists whose duty it shall be to examine all children from time to time, keep records of their physical and mental characteristics with a view of determining what special endowment nature has given to them, and of assisting parents and children in the choice of a career in life. Reasoning from a scientific standpoint, he maintains that his position is eminently practical and entirely feasible.

It is not our province to discuss the merits of the







# THOUGHTS SUGGESTIONS ADVICE

Practical Points by Eminent Teachers

## A FORMULA TO MEMORIZE THE KEYS AND THEIR SIGNATURES.

WILLIAM BENDON.

It takes most pupils quite a while to learn what the keys and their appropriate signatures are, and, as a rule, it is done mechanically, because it is best to have the pupil know them even before he comes to realize the harmonic relationship of the different keys. I evolved the following formula, which is so simple that any one can learn it in a few minutes:

Let the pupil place the right hand thumb on D (next note above middle C) and play the scale of D major up to, and holding, C-sharp—at least seven notes. Now, these seven notes happen to be the seven keys having sharps in the signature. A glance will show that the number of sharps for each note of that scale is arranged as follows:

d e f g a b c  
2 4 6 1 3 5 7

and this succession of figures is very easily remembered.

Now let the left hand play the scale of G-flat, beginning with the second finger on B-flat (next note below middle C) and running down to C-flat. These, as you see, are the seven flat scales having the same order:

b $\flat$  a $\flat$  g f e d c  
2 4 6 1 3 5 7

Sharps being grouped in the mind of the pupil as things that go up, the right hand ascending is easily remembered in that connection, and the other hand, vice versa.

## THOROUGH KNOWLEDGE AND COMPLETE SKILL.

CHARLES W. LANDON.

ONE of the most difficult things to teach a pupil is that there must be months, and perhaps years, between knowing a piece and doing it skillfully. Beyond the "skillfully" is doing it automatically, and at this point the playing begins. "One has to learn and forget a thing eight times before really knowing it." This is the proverb say, and the proverb is substantially true. In playing pieces, real art work is impossible while the mind is hindered in reading the music and in overcoming the technical difficulties. Not even when the mind can be entirely given to phrasing, touch effects, varied accent, and expressional emphasis, instead of technical and reading difficulties,—not until these things have become automatic, as a part of the piece, so much so that the player's emotions have full and free play,—is a piece fully then, for the pupil to be constantly desiring a "new piece"! Yet each lesson should have something that is new, for good sight-readers are only possible by the experience growing out of reading much new music.

## THE PRACTICAL VALUE OF THE STACCATO TOUCH.

CARL W. GRIMM.

The legato touch is the foundation of a good piano technique, but a player's technique can not be considered harmoniously developed if his staccato touch is not equally well trained. A sparkling staccato depends upon the proper movement of the hand from the wrist. Staccato strengthens the fingers. Play all scales and chords staccato, and equally as much as legato. Practice also with staccato touch the scale and chord fingering in études. Many an étude which seemed to go quite well when played legato, will show numerous weak spots and be

inadmissible, there is an agreeable consciousness of its presence.

Some teachers know these little secrets of success, but are not generous enough to tell them; some others know them, but unreasonably think that the pupil ought to know them too, without being told; while others who do not possess analytic minds do not really know that this or that little thing is the key to the situation, and so they too can not tell "the secret of it."

An attentive pupil will try to discover the secret that gives him the mastery over a difficult passage, and it will generally be found to be some simple thing; in fact, so simple that it is overlooked by most people.

## DEVILIZATION.

PERLIE V. JERNVIG.

In the last edition of his "Touch and Technique," Dr. Mason has described the two-finger exercises so clearly that it would seem that he who runs might read and understand. Yet in my experience many who study the exercise from the book alone miss the most vital point in the whole method—viz., the devilized condition of the muscles. Possibly this is because many players and teachers do not know when their muscles are devilized. In dealing with such cases I have found arm-dropping and table exercises to help a pupil quickly to realize the condition of devilization, and I frequently prepare the two-finger exercise for the piano by having it practiced on the table, where the attention can be concentrated on muscular conditions and the form of the exercise without the distracting influence of moving keys.

## THE TRAINING OF MUSICAL LISTENERS.

BY ANNIE L. MILLER.

IN these days of general culture it is often said that no one should be considered well educated who lacks a general knowledge of music; and yet this branch of art is most difficult of comprehension for those not naturally endowed with the musical instinct, or with their faculties unstained in youth. Classes innumerable exist for the study of painting and sculpture,—their history and intrinsic beauties,—and those who have never before in life learn to understand works of art and to enjoy reading the literature upon the subject. It is the same with the great masterpieces of literature. Many who are at first unable to grasp their meaning, later find these works a source of intellectual enjoyment. But with music it is different. In large cities where concerts are constantly given, the general public is gradually familiarized with the great works of the masters, but in smaller towns this means of acquiring musical culture is lacking.

Browning says, in reference to musicians, "God has a few of us to whom he whispers in the ear," but perhaps more could hear the whispers were the language intelligible. Many members of the general public are unable to grasp music intuitively, but can often learn to understand it intellectually. All can not be executive musicians; intelligent listeners are also needed.

A careful training is required to discriminate justly, to recognize true beauties from the flashiness due to shallow minds. Competent musicians should try to devise some method of instruction for non-musical adults. No elaborate, illustrated lectures or analytic talks, of value to a musician, but for which others are unprepared, will answer. The pupils could study the history and growth of the various musical forms, and give the results of their investigations in class, the teacher correcting and illustrating by musical numbers.

A lecture alone will not benefit sufficiently; only the results of our own studies, a lasting judgment in the brain. Questions would naturally present themselves in such a class, and though a definite outline is a necessity, modifications would come from the needs of the pupils.

With a general knowledge of the history and forms of music the class would be ready to read with some degree of understanding current musical literature, much of which is beyond the comprehension of one lacking a technical education.

## COMMENTS BY EMIL LIEBLING.

MUSICAL, SALAMAGUINDI.

## II.

A MUSIC teacher's business resembles that of a life insurance assessment company; at the start it is a matter of comparative ease to meet current obligations, for the death-rate is low and assessments are small; but as the old members drop out, it becomes necessary to fill their places. Just so with a class: no matter how well you may be doing to-day, by to-morrow morning three or four pupils may discontinue study for a variety of reasons entirely beyond your control, though perfectly satisfied with your work. Are you creating enough new business continually to fill the inevitable deficit in numbers which is bound to occur? If not, you will be wound up very quickly, and your race will soon be run.

If you can not stand on your own feet by dint of sheer individual force and merit, attach yourself to some noted man, or cause some great calamity. If you can not conclude the example of the miserant who immortalized himself by hurling the Temple of Diana at Ephesus, publish a catalogue of Mozart's works, à la Koehel; record Goethe's haphazard conversations, à la Eckermann; betray confidences, à la Busch does in his "Life of Liszt"; devote your whole life to a Beechoven biography, similar to Thayer's; or parade publicly as *ami de Beethoven*, like his pupil Schindler; and if none of these resources are available, live at least in the same street with some artist.

You can always tell the residence of a great pianist from the fact that the houses on both sides are usually for rent.

Silence often covers stupidity than wisdom. If Bach was a discoverer who simply found something in an out-of-the-way locality which already existed, Liszt may justly be termed an inventor; for while Bach simply gathered everything that had preceded him into one mighty receptacle, as it were, and developed existing forms to greater perfection, Liszt absolutely invented a new form of piano playing and composition.

I suppose that everybody would be horrified were any one to publish a modernized edition of Beethoven's sonatas, and yet the last movement of his so-called "Moonlight Sonata" was again decidedly revivifying; the conventional accompaniment to the second theme, which shows so plainly how even the greatest minds are fettered by the temper of their times and surroundings, would be much more effective if given in the more extended arpeggio positions. This is, of course, sacrilegious.

Are you suffering from mental cobwebs? Are you hotheaded? Does everything look dark? Is somebody else also making a living besides yourself? Brush the cobwebs away with a strong hand and all will be well. Be self-reliant and sure of yourself; attend to your own business and to no one else's, parade no grievances, and boast not. You have found out some important truths—so have a great many others.

There is hardly a problem that enters into the actual exercise of our art which can not be solved by the application of that most uncommon of gifts, common sense.

But do not forget that "*tempora mutantur*," and unless "*nos mutamur in illis*," we drop out.

Encourage the beginner, treat talent with indulgence, but be merciless where genius is concerned.

Some teachers are imaginative, others intellectual, and not a few emotional. The ideal teacher perhaps possesses none of these qualities himself, but knows how to call them forth from the pupil.

Answer all reasonable questions and do not make light of any inquiry, no matter how simple it may seem; but on the other hand, discourage that idle and aimless querulousness of dissipated minds who would like to have you explain to them the "whattness of the wherefore!"

Do not underestimate the ideal, but develop the practical side of things also.

It will soon come to such a pass that every teacher will have to engage the cooperation of some specialist for nervous disorders, for besides exercising our legitimate function as musical instructors, we are supposed to cure nervousness also. In most cases it is due to conceit and an excess of uncomplimentary self-consciousness.

A late concert trip to Nashville and Pulaski, Tenn., revealed much in the manner of a pleasant surprise. There has been a decided awakening south of the Ohio River, and a tremendous interest in musical matters has sprung up. Besides the charming hospitality which is the leading characteristic of the South, I found everywhere much enthusiasm and most capable teachers. Needless to say that THE ETUDE is read everywhere. It is a fine change to get out and meet the people occasionally; you learn to know and understand them and their needs better; continued exclusive studio life makes a routine of a man, with all the drawbacks which that implies.

There is a genius of melody, and a talent for development. Raff has the latter, while Chopin lacked it. Rubinstein huffed himself often for a mighty effort, but got out of breath too easily. Wagner and Beethoven had genius in both directions. Bach comes dangerously near being all development.

There is not enough good "Hassau talk" in our country; that is, music for and at the home. Our gristmill turns quackeries and play-rag-time; but where do you find a few art-loving families who, instead of playing progressive whist or euchre, perform progressive music, and meet regularly at different homes to perform and listen to good music adequately rendered? It would not cost much to have chamber music—which is really out of place on the concert stage—brought before sincere music lovers in that way.

But then our people always look and act as if they were just going to a fire.

## A PIANO FOR EVERYBODY.

BY ROBERT BRAINE.

A QUIET revolution has been going on in the price of pianos during the past two or three years, which will, in the next few years, result in doubling and trebling the number of piano pupils in the United States, just as much as pianos are becoming so cheap that literally everybody can afford to own one. Competition—the same cause which has operated to reduce the price of bicycles from \$100 to \$20 to \$50, thus increasing the number of riders tenfold—has brought the price of pianos down in the same manner. In the city of New York City, these low prices, these low prices, the department stores, those lovers of prices, have gotten hold of the piano and are offering very fair instruments at unheard-of prices.

To show what an extraordinary reduction there has been in the price of the all-popular instrument, the piano, let me quote the offer of a large department store in New York City. This firm offers to sell a handsome, up-to-date, upright piano for \$120 on the extraordinary terms of \$5 down and \$12.50 a week until paid for. The piano is delivered free of charge and kept in tune for one year free of charge. The case is not simply stained wood, but mahogany. The keys are not cold-rolled, but overstrung scale, copper strings in the bass, artistically carved panels, three pedals, continuous hinges, new Boston fall and music rack. A guarantee of five years from a firm which is thoroughly responsible goes with each piano.

Consider the low price asked for the piano, the music, and far better than thousands of musicians are obliged to content themselves with. Twenty years ago such a piano would have been considered cheap at \$500, and in the days of Bach or Mozart or Beethoven it would have been considered the supreme wonder of the musical world, and would have been accepted by these great

masters with tears of joy as a consummate triumph of invention.

The production of such instruments at the price is a wonderful achievement of American inventive ingenuity, as it is only by the aid of machinery to make every part of the piano that such results are achieved.

Another store in the same city advertises a similar piano at \$123.65, and another still at \$125. Not to be outdone by the department stores, several of the New York music dealers have handsome looking upright pianos in their show windows which are for sale at \$100, even money, delivered free of charge, with scarf and stool, and kept in tune for one year.

Even at this price the pianos offered are not so bad as one would think, and would answer the purposes of children beginning very well, or for any one whose only music was to play an hour or so a day for his own amusement. American ingenuity has brought the price of watches down until one can buy a watch for a dollar or two which will keep time fairly well. American invention and ingenuity are doing the same thing for the piano.

The price of high-grade pianos seems to be following that of the low price, and it is really astonishing what excellent pianos can be purchased for a small amount of money. There was one time when there were only three or four really artistic makes of pianos in the United States. Now their name is legion.

The gradual cheapening of new pianos is effecting a reduction also in the price of second-hand pianos, and it is now possible to buy good second-hand squares for from \$30 to \$60, and second-hand uprights from \$50 up, according to the grade. Even these prices are likely to be reduced as time goes on.

The effects of all this must necessarily be far-reaching on the amount of business which will be offered to the music teachers of the country within the next few years, and also on the musical development of the country. Where there is a piano in the house there will pretty surely be one or more pupils to play it, and this means business for the teacher. Nothing could possibly have a greater effect on making the great body of the population musical than the placing of a piano in almost every home. The mere presence of the instrument in the house turns the attention of the occupants toward music, and, even in the case of adults who have no idea of studying music, they are pretty sure to drum a little on the piano, and thus become that much more intelligent musically.

At first glance one would think that the large number of cheap pianos offered on the market would reduce the demand for high-grade pianos suitable for an artist to play on. Dealers in such instruments tell me, however, that it does not injure their trade in the slightest, as, in the majority of cases, the cheap piano, which is only bought to learn on, is replaced when it has seen its best days by a high-grade piano.

Other musical instruments are also becoming cheaper, thanks to American manufacturers, and each reduction in price means an ever-widening market for the instruments. Double the number of instruments sold and you double the number of pupils and of persons interested in music. This in turn will result in doubling the number of amateur artists produced in the country, as the greater the ranks of those who play at all, the greater will be the number who achieve eminence. This in time is bound to make the United States one of the most musical of nations, if not the most musical nation of all.

—Nothing retards the progress of the student more than bad practice; it is the bane of many instrumentalists today. Some violinists want to play pizzicato and harmonics; many piano players want some arpeggio, show pieces; singers wish to sing the most difficult operatic arias; and every corner player aims at a high C. And thus sensationalism and show are desired. But remember that it is well to study all forms of music. One might be able to play a difficult solo or sonata, but could not play a waltz so that it could be danced. Ordinary people care little about the difficulty of a piece; it is only experts who can judge of technical difficulties.—*"Musical Opinion."*



# MUSICAL ITEMS

DYORAK has celebrated his silver wedding anniversary.

SAUR's first American appearance will be in New York, January 10th.

PADEREWSKI is to make a tour in Russia this season. The United States must wait until next year.

MASCAGNI's new opera "Iris" was well received in Rome on the occasion of its first representation.

ANNOUNCEMENT is made that Mascagni is to conduct a large orchestra in Paris during the exhibition in 1900.

YAYE and Genard will come to this country in February, prior to making a concert tour of the world.

A new musical directory of "Greater New York" contains the names of about 15,000 professional musicians.

The manuscript of Liszt's celebrated opera, "The Czar and Carpenter," has been discovered at Agram, Austria.

MR. WILLY BUKCHTER, the celebrated German violinist, has played several times with the Boston Symphony Orchestra.

A statue of Tschakowsky, representing the composer seated in an easy chair, has been placed in the St. Petersburg Conservatory.

ORLANDO SALVATORE, a member of the municipal orchestra of Messina, Italy, a boy of eleven, composed and conducted a symphony recently.

POPPER, who is renowned as a cellist and as a composer for his instrument, will make a concert tour this year. He is now fifty-five years old.

OWING to the severe illness of Mr. Gerick, Mr. Franz Kuebel, Conductor of the Boston Symphony Orchestra, has been acting as conductor.

In March, Joachim, the violinist, will have been before the public sixty years. His first appearance in concerts was in 1839, when he was eight years old.

DYORAK has just received from the Emperor Francis Joseph the decoration "For Arts and Sciences." The last musician who received it was Brahms.

THE receipts of the Leeds, England, Musical Festival of 1898 were nearly \$60,000; \$10,000 of the surplus was distributed among local medical charities.

SANDOW, the strong man, has discovered himself to be the possessor of a heavy bass voice, and has commenced the study of singing with Koenig, in Paris.

THE next festival at Bayreuth will commence July 29th and close August 29th, and will comprise the "Nibelungen" tetralogy, "Die Meistersinger," and "Parsifal."

ARTHUR FRIEDRICH, a former pupil of Liszt, who has been in Europe for several years playing in concerts is to return to this country, which he will make his home.

WALTER DAMROSCH's latest work, the "Manila Te Deum," was produced by the New York Oratorio Society last month. It is to be given in Philadelphia during January.

THE opera company of which Clementine de Vere was the star, and her husband, Romaldo Sapiro, director, has been disbanded. A dose of \$30,000 is reported.

THE musical collection of the late Joseph W. Drexel can be found in the new reading-room of the Lenox Library, New York City. It contains 5000 volumes and 1300 pamphlets.

The subscription sale of boxes and seats for the performances by the Grand Opera reach the large total of \$350,000. Nearly all the boxes were taken for the entire opera season.

## THE ETUDE

SIMS REEVES, so it is said, has completed a treatise on the art of singing, in which he expounds the secrets of the old Italian method. These secrets, so often told, seem to remain untold.

It is announced by a trade paper that the arrangements for Zeldennet's tour with the Thomas Orchestra have fallen through, and that the Dutch pianist will not visit the United States this season.

MR. ALEXANDER STEINERT, of Boston, has added a rare old instrument to his collection. It is a double-back harpsichord of 1690. The case is elaborately hand-painted, in a style similar to the Japanese.

MR. FREDERICK STARKS, of Detroit, has presented to the University of Michigan his collection of 1000 musical instruments, which exhibits the evolution of the three great types of musical instruments.

THE big department stores of our large cities have made inroads into the retail sales in the sheet-music stores. It is now reported that a store in New York and one in Philadelphia have arranged to sell pianos.

It has been discovered that celluloid can be used for the manufacture of the vibrating parts of musical instruments in place of metal, thus avoiding rust, the claim, it also having a tone equal to metal reeds, it is substituted.

PADEREWSKI is seeking reputation as a composer rather than as a violinist, yet he has achieved no great success as yet. Just as Rubinstein failed with his opera, so the production of Paderewski's opera is postponed from time to time.

THE rule requiring candidates for musical degrees at Oxford and Cambridge Universities to take up residence has been reconsidered. Sir Frederick Bridge, of Westminster Abbey, led the fight against the rule. The protest was signed by nearly 200 graduates.

A FRENCH scientist claims that the pitch of the human voice is falling. Our forefathers were tenors; today the average male voice is baritone. Our descendants will sing operas in which basses will be the leading male characters. He assigns no reason for the change.

A CORRESPONDENT of the London "Daily News" says that in some hitherto unknown letters of Wagner there is mention of the fact that the composer, shortly before his death, entertained the idea of three operas, two of the subjects being Martin Luther and Frederic the Great.

MUSICAL copyrights seem to have considerable value. The sale of those owned by Robert Cooks & Co. has already realized over \$300,000. It must be remembered in this connection that a copyright in England carries with it the privilege of exacting a fee for every performance of the copyrighted work in public.

THE Philadelphia Symphony Society, an organization that supports an orchestra principally of amateurs, under the direction of W. W. Gilbert, is raising a fund of \$10,000 to purchase some first-class instruments for the orchestra. Few amateurs care to expend money on double basses, horns, bassoons, kettle-drums, etc.

A WRITER in the "Ladies' Home Journal" says that twenty years separated the first conception and the final completion of the score of "The Nibelungen" series of operas; twenty-two years between the first sketch and the last stroke of the pen on "Die Meistersinger;" while "Parsifal" was in latency twenty-five years.

STUDENTS of the University of Pennsylvania have formed an organization to be known as "The Harmonic Society;" and Dr. H. A. Clarke has been engaged as director. The society will study the evolution of music, and a chorus has been formed to give illustrations of old English songs and the madrigals of the fifteenth and sixteenth centuries.

THE Education Alliance of New York, which furnishes concerts of good music for the masses on the East Side, will continue its work this year. Rach, Scarlati, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Brahms, Tschakowsky, and Saint-Saëns, interpreted by first-class artists, will be represented in a series of chamber music concerts.

A DECISION has been rendered in the suit of the estate of David Blakely, former manager of Sousa's concert trips, which says that the right of Mrs. Blakely to a share in the royalties of music composed by Sousa prior to the time of Blakely's death was not void after his death. The total amount involved is about \$60,000. The case will be carried to the Supreme Court.

THE Pacific Coast Conservatory of Music has secured Mr. Henry Holmes, formerly of the Royal College of Music, London, to take charge of the string instrument department. Mr. Holmes has a fine reputation, both in England and on the Continent, as a player and a teacher. He comes from a family of violinists, his father and his brother Alfred, both now dead, having been highly esteemed members of the profession.

THE ninth annual meeting of the Pennsylvania State Music Teachers' Association was held at Williamsport, Pa., December 27th and 28th. Mr. Kosow Hall, of that city, was president. Interesting programs of music and essays were given during the meeting by members of the association. The next meeting will be held at Allentown, Pa., during the Christmas holiday season of 1899. Mr. C. A. Marks, of Allentown, was elected president and accepted the office.

MR. S. R. MILLA, once a celebrated virtuoso and a popular teacher, died in Germany last month. He was born in London, 1838, and studied with Cipriani Potter, Sterndale Bennett, Mocheles, Liszt, and harmony under Hauptmann and Richter. He came to this country in 1859, and later settled in New York city. Last April he died. The immediate cause of his death was a paralytic stroke. His compositions were very popular, and much used in concert.

SIR FREDERICK BRIDGE, conductor of the Royal Choral Society, London, contemplates giving "The Messiah" so far as possible in the manner in which it was given in Handel's own time. The orchestra of that consisted of twelve violins, three violas, three cellos, and two double basses; while the wind instruments included four oboes, four bassoons, two horns, two trumpets, besides kettle-drums and organ. The present day orchestra will be about four times larger in the string department.

A NOTED American musician, George F. Bristow, died December 20th. He was assistant superintendent of music in the public schools of New York city. Mr. Bristow was born December 19, 1825, and commenced his musical training at an early age. He became a very proficient violinist, and leader of several well-known orchestras. He also devoted considerable attention to composition, his best-known work being an opera on the subject of Rip Van Winkle. His latest composition in large form was a choral symphony "Niagara," which was given in New York city in 1897.

ON December 13, probably for the first time in an English cathedral, Palestrina's celebrated "Missa Papae Marcelli" was performed as a part of the regular service. A special version, suitable to the Protestant service, was prepared for St. Paul's Cathedral, London. Only a thoroughly trained choir under a musician of the first training could render such a work. This mass is the one which was accepted as the model of what a service for the use of the Church should be at a time when composers had resorted to the most extraordinary methods to secure cant firm, using popular melodies, allied in many cases to vulgar and lewd words, the name of the time being applied to a mass founded on it.

How many ambitious young composers take to heart the kindly advice of Robert Franz, who, in writing about publishing, thus warns us: "No one has yet repented of having proceeded slowly and cautiously with the publication of his compositions. Every single note has to be weighed; and if it weighed only one grain too little, away with it, until the right one is found. Such self-abnegation and self-denial may be disagreeable for the moment, but later on we should be thankful for not having yielded to momentary advantages."

## Studio Experiences.

THE ETUDE receives a great many contributions for use in this department, and the character of some of them suggests that at least some of our correspondents have mistaken the idea of the department. It is intended to be helpful to teacher and student by illustrating various teaching principles by actual incidents. But these illustrations must have in them the power to enforce the application, to drive home the truth involved. The editor wishes it to be understood that contributions to this department may be sent in by any teacher who is interested in making it a success, and hopes that it will be found a useful feature in the work of the coming year.—[Ed.]

### GOING BACKWARD.

HENRI J. ANDRUS.

A PUPIL had learned a nocturne in A flat, and for her next piece I had given her something in a more brilliant key in the key of C. At the next lesson she took up the nocturne, and, pointing to the signature, said, with great earnestness: "Look at that!" "Well, what of it?" I asked. "It has four flats," she answered. Then she took up the other piece, and, with still more earnestness, said: "And now look at this!" "Well, what of it?" I asked again, while very much puzzled as to her meaning. "It has no flats or sharps," she said, with intense earnestness.—"I am going backward!"

### HINDRANCES TO PROGRESS.

KATHERINE LOUISE SMITH.

OFTEN music teachers are blamed for the non-progress of a child when they are not responsible. What can a teacher do when a child will not practice? When repeated urgings may, even severe reprimands, fail in the child's progress. In small places teachers give lessons poorly heated. In small places teachers give lessons in rooms so cold that they can see their breath, and the pupils' fingers grow so stiff with cold that they can scarcely move them. It is just such parents who complain that their child does not progress.

A teacher related such an experience the other day, and wound up by saying: "I told the mother that the child could play with chop-sticks; and that her daughter's fingers were so nearly frozen from want of proper heat in the room where she practiced and took her lessons that they were about as pliable as those Chinese articles. Of course the mother became angry, and I lost my pupil; but for once I had the gratification of speaking the unvarnished truth."

This teacher was but a sample of many who have similar experiences. As a rule, these mothers are the ones who buy a piano for the carved case, regardless of the mechanism of the instrument, and after decorating it with a gaudy scarf or cover, speak of it with veneration as "the instrument."

There are mothers and mothers. Mothers who dictate about your pupil's lessons, and mothers who tell you "they were not taught so"; mothers who sit in the room watching every moment for fear time will be wasted, and mothers who do not seem worst when the pupil is not to take a lesson. There are mothers, of course, and just as many dispositions as mothers, so the average teacher in a small place is obliged to have tact as well as knowledge to fill the position of teaching the child and satisfying the mother's ambition and disposition.

### BLUE SPELLS.

FRANK L. EYER.

SAID a pupil recently, "I am so discouraged. I think music is one of the most discouraging things to study there is." It's true. We all get discouraged at times; but if we would only think so, it is the very best thing that could happen to us. It takes all the conceit out of us.

## THE ETUDE

For my part, I never have a triumph, never enjoy a period of self-satisfaction, but I look for a reaction in the shape of a downright good "spell of the blues." And while no one enjoys such times, I have learned to treat them philosophically, for experience has taught me that out of them comes much good.

Progress in art study is not to be measured inch by inch. We only catch glimpses every now and then of the gage which records every notch of our climbing. We strive along in a blind sort of way, discouraged possibly, when suddenly the clouds lift and we find ourselves on a mountain-top far above where we started. Then we are elated and filled with joy and satisfaction. But we are apt to forget that it is not possible for us to stay in this position. To reach a higher position means more climbing, more toil, more discouragement.

That is art life. Happy are you if you have learned to let these "hine spells" work good in you. Welcome them. They may make you feel low-spirited, but they also show you how insignificant you are in the art world, show you where you fall short, and should be incentives to make you up and get it again. And, after all, that is the secret of success with most people; keeping at it. You can have genius, talent, advantages, and what not; but unless you keep everlastingly at it, you will hardly succeed.

### FIVE-FINGER EXERCISES.

R. VON ADELUNG.

ONE day I examined a little girl eight years old in some technical work. We all know that for many years teachers used to spend two and three months (or years?) on nothing but the art of raising the finger. Allegros sounded like adagios and a Virginia reel could be easily mistaken for a minuet. Well, my pupil played these five-finger exercises in the style of the first best in the minuet style. "Why, child," I said, "you did not practice, for you play it to-day just as slowly as you did two weeks ago." "I did practice," she replied, "and I practiced only yesterday two hours on these exercises"—and, to assure me that that was the truth, she gave me a list of years. After I had given her the list, she said, "I have practiced it." "But then you ought to be able to play it faster now." "I did practice," she replied, "and I practiced only yesterday two hours on these exercises"—and, to assure me that that was the truth, she gave me a list of years. 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# LETTERS TO TEACHERS

W. S. B. MATTHEWS.

"Will you kindly tell me what the little V-shaped marks in Mathew's 'Grand Studies' mean? My teacher used to make similar marks on my music so that I should phrase properly. Are these for the same purpose?"

"Have legato marks any connection at all with phrasing? I will tell you what I always thought, and then you will be better able to set me right."

"I thought a legato mark always determined the length of a phrase, that there were sometimes two note phrases, sometimes several measures; that the note on which the legato ended was not given quite its full value, and there was a lift, whether arm, or hand, or finger depending upon the rapidity of the piece; that with a new legato mark a new phrase began, and consequently a new attack was made."

"But in the first exercises of Book I of Duvernoy there is a slur over each measure (with one or two exceptions), and surely it does not mean that one lifts the hand at the end of each measure and makes a new attack at the beginning of the next, does it?"

"Will you tell me just what is done at the end of a legato mark, so that I shall be able to teach these exercises to my pupils properly?"

I am very glad you have brought up this subject, because it is one in which all young players are, or ought to be, interested. The little V-shaped mark in my 'Book of Phrasing' does not connect or disconnect, and is intended to indicate only the formal phrase; in many instances there is no break at these points, because the passage is connected by the legato marks. You are quite right in supposing that the phrase marks in Duvernoy's 'Studies,' and in many other similar works, are conventional phrases, and have no value for punctuation. I have formulated the rule on this subject several times, which is that the slur connecting a complete rhythmic group of notes and ending on the off-beat (as over four sixteenth notes in common time) is purely conventional—put in because the composer or the engraver thought it was both well to have it there; and you must understand that, according to the best teaching on the subject, the rule first given—that the last note under a slur is playing staccato—is wrong and unsafe. Dr. Mason, Mr. Godowsky, and other eminent musicians of my acquaintance all agree in saying that the slur has nothing to do with requiring staccato on the last note of the group; that all that the slur requires is legato so far as it goes. What the form and degree of disconnection should be between one group and the next following depends entirely upon the nature of the passage.

If you will consult any good dictionary of your acquaintance you will tell you that in any purely legato passage where one slur ends, another begins; he does not stop the tone, but merely reverses his bow; but in a passage composed of a single short figure many times repeated, the disconnection between the groups will be much more marked.

You will have to use your common sense, and listen to the melody and the harmony, and notice just how the ideas divide up and where the end comes; in this way you will avoid making any serious mistake. I do not think it is safe to teach that the end of a slur must be played with staccato touch; sometimes it is, and sometimes you do not—it all depends upon the idea.

"I can play pieces in third and fourth grade quite easily. I play some pieces in more difficult grades, and I can read, and know how they should be played, pieces that require very much practicing before I can play them. I will have to confess I never cared very much for classical music until after I commenced reading *The Etude*, and I have found there that there is something more in music than merely playing a piece through correctly. What I would like to know is would you be so kind as to give me some advice about 'Touch and Technique' by Dr. William Mason, and Mr. W. S. B. Matthews' 'Standard and Graded Course of Studies,' and I believe they would be good. I spoke to a friend about them, and was advised to take the 'old reliable' studies; that nearly all the colleges use the old studies. So I don't know what to do."

## THE ETUDE

You say you live in a small town where musical advantages are few; that you play the organ, but have an ambition to learn the piano. If you have had opportunity to practice upon the piano, you had better take the 'Graded Course of Studies,' and begin with the arpeggios in the third volume of Mason's 'Touch and Technique'—and the two finger exercises in 'Touch and Technique'—and you will get most the first volume. If you are careful, you will get most of the two-finger exercises fairly well, although you will probably miss it somewhat in the arm touches, and the 'light and fast'—the latter by not getting your fingers loose enough and your hand light enough; but at any rate you will get more out of them than out of anything else which you are likely to find.

Now, in regard to the 'old reliable course,' I hereby authorize you to say that the studies in the 'Standard Grades' are carefully selected out of the 'old reliable grades,' and that probably many thousands of studies have been gone over in order to find the most musical, and were gone over in order to find the most useful, for the those that were most useful for practice, as for the colleges existing the same old courses, the colleges do not exact anything but the tuition money; they print in their catalogues a lot of authors which you are recommended to play. These are so many that no one student plays them all, only selections; and these 'Standard Grades' are practically a series of selections of his best work. All that I had to do with them was to make selections and arrange them in a certain way, and in doing this I made use of my previous qualifications, consisting of about thirty years of study and practical experience in teaching. But you think you can do any better for yourself, go ahead and do it; but do not think that in playing the 'Standard Grades' you are forsaking any of the old landmarks; you are not, you are merely using a smoother road to your grandfather had. As to Mason's 'Touch and Technique,' this gives a new and important machine for accomplishing something which had not been accomplished before. The collection that confine themselves to the 'old reliable,' confine themselves to certain old-fashioned ways of playing which have gone out of date; or they get themselves into a modern form of the use of modern music when the pupils are very far advanced, instead of laying the foundation for it at the start. If you will take the 'Standard Course,' beginning, say, with grade IV, and play everything through, and will practice the two-finger exercises and arpeggios according to directions in the book, to the extent of half an hour or forty minutes a day, your playing will improve very much, and you will find that you can get along just as well on the piano as on the real organ. If you want a collection of beautiful classical music, which at the same time is not difficult, I would recommend you to begin with my 'Book I of Phrasing,' which consists mainly of compositions by Heller, Schumann, and others; follow this with 'Book II of Phrasing,' which contains selections from Mendelssohn, Schumann, Chopin, and others, and after that begin my volume of selections from Beethoven, Schubert, and Chopin. You will find these selections musical, and you will have a great deal of pleasure in playing them, and they will not be too difficult for you. Later on, you can go on in this direction to any extent you like, but these will last you quite a little while.

"Please explain to me in the next number of *The Etude* the full meaning of the dynamic marks over a note, as *sf*, and with dot also, as *sfz*."

"Are single staccato notes to be played from the wrist, letting the hand fall, as I've, in legato passages, and making it quickly in playing staccato notes?"

"When is the arm stroke needed? When should I begin to study 'Touch and Technique'?"

The little short lines or short line with dot over a note, as *sf*, and with dot also, as *sfz*, are, in the first place, almost always indications of a little emphasis on each note.

Staccato notes are sometimes played with and sometimes with the fingers; there is no rule that can be given. For instance, in Schumann's 'Walden Inn,' the eighth note, the eighth measure, there is a passage of eighth notes staccato, first in the right hand and then in the left; these produce a better effect when a little hand motion is used in addition to the staccato in the points of the fingers; or they can be played by hand motion alone, if the touch is sufficiently bright and sharp. The exclusive use of hand motion for staccato—as practiced, I believe, at Stuttgart—is not satisfactory, mostly because it leaves the points of the fingers too untrained. The secret of touch, with good tone—is sensitive, that is to say, the touching of the fingers. The careful limitation of practice to hammer motions of the fingers at the knuckle-joints gives the finger points very little training, if any at all. Persons educated in this way always lack in their interpretation of artistic music. This difference may be illustrated by the hammer as used by D'Albert and Josef, and his playing, while very intelligent, is unimpassioned and unsatisfactory. Josef uses the finger elastic very much, and by this means is able to produce a very charming effect. No rule can be given as to when the hand stroke is needed, or the stroke to the arm; in general, in very heavy notes or accents use the arm, in less heavy from the hand, or perhaps from the forearm; and still lighter from the fingers.

If you wish to study touch, you had better get the first volume of 'Touch and Technique,' and work it through carefully. I would advise your playing all the forms of his best work. All that I had to do with them was to make selections and arrange them in a certain way, and in doing this I made use of my previous qualifications, consisting of about thirty years of study and practical experience in teaching. But you think you can do any better for yourself, go ahead and do it; but do not think that in playing the 'Standard Grades' you are forsaking any of the old landmarks; you are not, you are merely using a smoother road to your grandfather had. As to Mason's 'Touch and Technique,' this gives a new and important machine for accomplishing something which had not been accomplished before. The collection that confine themselves to the 'old reliable,' confine themselves to certain old-fashioned ways of playing which have gone out of date; or they get themselves into a modern form of the use of modern music when the pupils are very far advanced, instead of laying the foundation for it at the start. If you will take the 'Standard Course,' beginning, say, with grade IV, and play everything through, and will practice the two-finger exercises and arpeggios according to directions in the book, to the extent of half an hour or forty minutes a day, your playing will improve very much, and you will find that you can get along just as well on the piano as on the real organ. If you want a collection of beautiful classical music, which at the same time is not difficult, I would recommend you to begin with my 'Book I of Phrasing,' which consists mainly of compositions by Heller, Schumann, and others; follow this with 'Book II of Phrasing,' which contains selections from Mendelssohn, Schumann, Chopin, and others, and after that begin my volume of selections from Beethoven, Schubert, and Chopin. You will find these selections musical, and you will have a great deal of pleasure in playing them, and they will not be too difficult for you. Later on, you can go on in this direction to any extent you like, but these will last you quite a little while.

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## THE SPEED OF THOUGHT.

ROSENTHAL'S extraordinary rapidity of execution on the piano has been repeatedly commented on by critics. No matter what a person does there must always elapse some period of time between the presentation of an idea to the brain and the response the body makes to it. This is called reaction time.

Scientists have been very lately endeavoring to secure accurate estimates of this time. It is supposed that where the senses and muscles are trained to such a degree as in the case of a pianist of Rosenthal's reputation, this time difference must be reduced to a surprisingly small figure—that thought must travel at extraordinary speed.

In performing tests Dr. Fernand struck a telegrapher's key, and Rosenthal was to lift his finger from a second key connected with the first by an electric current as quickly as he could after becoming aware that the other key had been struck. A very delicate machine registered the result. The average reaction time was  $\frac{1}{100}$  of a second. It was then found that Rosenthal had not thought of his fingers on the key, but listened for the sound, and if there was such a thing as a sensory type he may be placed in it. Rosenthal has repeatedly declared that the seat of his technique was the brain, and that he was not a muscular musician. The experiments confirmed this idea. Josef, who was Rosenthal's master, has always been classed in the same way.

Sound travels from the key under Dr. Fernand's finger to the auditory area about Rosenthal's ear. The idea was conveyed through the brain to the motor area and traveled down the player's arm to the forefinger of the hand in  $\frac{1}{100}$  of a second. That is to say that one can not realize it. It takes the most accurate and delicate of instruments to measure such things.—*Musical Trade Review*.

—The Englishman wants music, and likes to listen to it in evening dress, but is not very particular in regard to its quality. The American wants music, but he wants it well performed or not at all. The German must and will have music, be it good, bad, or indifferent.—*Edward Bredt, in New York Times*.

## THE ETUDE

# Letters to Pupils

J. S. Van Cleave

P. A. R.—Your first question—viz., "Must the principal note of a phrase always be accented?"—opens up an interesting set of analogies. To answer you thoroughly, I will refer to the art of poetry, which is the twin sister of music. I am often vexed to hear how purblind our music students are. In their eager haste for technical proficiency and mechanical development, they neglect the broadening of the mind. A musician, if he neglects the broadening of the mind, as well, and understands it nearly as well, as music. Wagner made both an opera and an American composer, Professor J. K. Paine, has followed Wagner's example and made both the libretto and music of an opera. Schumann began as a poet. All musicians would be better and happier if they had some collateral knowledge of other arts, and in especial the art of poetry, which has a closer affinity to music than any of the plastic arts possess. To prove this, I need only remind you that a large part of music consists of tones fitted to words.

Now, did you wonder why I start at Jericho to come to Jerusalem? It is just here; if you felt the inner poet's art of the music-phrase pulsating, you would not ask me whether the first note of a phrase should always be accented, regardless of its place in the measure. Of course, it should not, for musical rhythm is precisely similar to poetic rhythm.

Among the ancient Greeks, who loved music ardently, and cultivated with great assiduity, the stress and quantity of the poet's verses, words, and syllables received great attention and most minute study. Among the best modern poets also the resemblance to music becomes very great. Take Swinburne and Coleridge as two fine examples. Coleridge goes so far as to say that a line—that is, a verse—should be counted not by actual syllables, but only by the accents, which are to the verse as the notes to a habanero.

Music is even more free, for while poetry can introduce with good effect two, or at the highest three, light syllables between the heavy ones, music may insert a whole cluster of tones—as many as the fingers of the pianist, the bow of the violinist, the feet of the organist, the lips of the trumpeter, the digits of the flutist, or the larynx of the singer may be able to utter.

To come to details, I may say that the fundamental groups of musical rhythm correspond exactly to the iambic, trochaic, pyrrhic, dactylic, and anapestic measures in poetry. The simplest idea, of course, is that of two tones, one light and one heavy, or the reverse; thus, in poetry the word 'awake' is iambic, and a musical analogue of this iambus would be a eighth and a quarter in succession. If I say 'glory,' that is a trochee; and we will express it in music by a half or a quarter followed by an eighth; 'meritly' is a dactyl, so also is 'strangely,' and here the musician might express the former by a triplet, three eighths to one beat.

Here you must note that in music and in poetry a very great variety of details may exist. Every good poet so intermixes long or short vowels and consonants—smooth or rough, single or bunched—as to make an agreeable and musical variety.

Now, turning to music, compare the opening melody of Mendelssohn's 'Wedding March' with our national air, 'The Star Spangled Banner,' and the magnificent melody in the prelude to the third act of Wagner's 'Lohengrin.' In the first of these the principal melody after the introductory trumpet fanfare begins strongly on the first beat with a positive accent. The second begins on the third beat, and the first accent falls on the second note of the melody. In the third the composer brings three light notes before the first heavy note. To illustrate differences in the intermixtures of the minute notes or their absence, I will refer you to the lovely slow movement of Beethoven's first Sonata, F minor, Op. 2, No. 1; also compare Schumann's

'Tranmere' with 'The Two Skylarks,' by Lisztelzky.

In poetry we sometimes find the spondee,—that is, two heavy or long syllables,—and in music special accents marked upon consecutive tones. In poetry we find the pyrrhic,—that is, two short or light syllables,—and in music measures where accent must be omitted. Lastly, a poet so intermixes his feet as oftentimes to displace the accents; likewise, the musician frequently synopses his rhythm. These mixtures and temporary dislocations of rhythm are often found in the works of Schumann, Beethoven, and Brahms, where they constitute a very striking beauty.

F. R.—You outlined to me a very puzzling case indeed. Some musicians would surely give it up as a bad job, and say that the child will never amount to anything and that the ambition of her parents is vain. I incline, however, to a more liberal view as to the possibilities and worth of various specimens of student material which constantly come under the attention of teachers.

Since I began to teach piano, twenty-six years ago, I have had a tolerably wide variety to deal with myself, and my twenty years' observation of artists, teachers, and pupils, in my capacity of musical critic as well as teacher, have likewise opened my eyes a little.

Two things have astonished me: First, the very small result often produced by the maturity of brilliant children. Second, the very large result often produced by the maturity of children who are more remarkable for diligence and intelligence than specific musical talent.

Some there are whose music talent is as a soap-bubble—large and shining, but ending in a drop of soap. Others there are whose musical talent is as the grain of mustard in the secret alchemy.

You say that your little girl pupil is nine years old and has been through 'Koehler's Practical Method,' volume I, has also taken several pieces from 'The Young Student's Repertoire,' can read well at sight, understands time perfectly, and can play all the major and minor scales. If this is literally correct, it speaks well for the child's mental brightness and thinking aptitude; but you go on to say that she seems to have little ear for music, so that she strikes wrong notes, when not aware of it. Sometimes she begins a selection on one degree below or above the correct note, and can not tell, or rather does not notice, that she is wrong until told of her mistake.

I think this case a serious one, likely to breed much discouragement, but not necessarily a hopeless one. A raw opinion prevails among musicians, especially among orchestra players, that any one can be a pianist, and that it does not require ear to play it. Never was there a greater hinderer or a notion more prolific of tares and cockles in the field of our musical future. True, a mechanical act of the finger makes a tone of correct pitch on the piano if the tuner has done his duty, and the player is freed from the danger of making the minute fractions which produce false intonation and are the pitfalls of the violinist; but nowhere is a sensitive ear more necessary than to the pianist. Just as the ear is in any shifting chorale and interlarded words of it. Any shifting chorale and interlarded words of it. Any must be followed, questions of connection and disconnection (legato and staccato) which outline the phrasing must be dealt with, minute balancing of nature must be judged, and the elfin tricks and treacheries of that beneficent but mischievous Koln Good-fellow of the piano, the damper pedal, must be watched; and the pianist, instead of needing less ear than any other musician, needs more. The orchestra director is the only one who needs as much. What to do in the case you outline is hard to put in clear form. You must, however, use all diligence, all patience, and all ingenuity to simulate, to develop, and to refine the auditory power of your pupils.

First, I would advise you to have the child sing tunes of many different kinds, and insist upon her taking them up by rote, not digging them out by note, then pouring them forth from her throat with easy and accurate utterance. The ear and the larynx were born together and are sworn friends; they need each other as the two hands do.

Second, I would insist that the child learn to recognize all the principal intervals with her back turned to recognize the piano. There is nothing to hinder an intelligent child from comprehending that C-E-flat makes a minor third, F-A a major third, D-B a major sixth, G-D a perfect fifth, etc. I am strongly of the opinion that much of the driest and hardest part of elementary theory may be and should be solidly packed away in the subconscious brain centers of the child. It would require the one by A. E. Heaton, lately published by Theodore Presser.

Third, I would require the child to take part in playing four-hand pieces, where the more intricate evolution of the voices develops a higher order of beauty, and where the slightest fault produces a conspicuous marking of that beauty. I believe that in one or, at the furthest, two years some gentle and judicious treatment along these three lines will secure amazing results with your seemingly eager pupil.

M. A. R.—You ask me if there is a loan society for approved music students. So far as I am informed, there is no such organization; but among the Durbick Musical Literary Clubs there is a system of interchanging the large amount of music required in their course of study, which enhances 500 distinct compositions. I do not greatly approve, however, of borrowing or of lending music, except where the public libraries in our large cities, such as Chicago, keep expensive scores for reference for music students to examine.

The orchestral scores of Wagner, Berlioz, and many others, are far too costly for the purse of most musicians, but the ceaseless enterprise of our many publishers throughout the world has brought such an infinite variety and riches of vocal piano and chamber music within the reach of those who have but a moderate income that every teacher, every student, should accumulate a library of some dimensions.

Let each little music girl pupil in nine years old to purchase good music as a permanent possession. Set aside twenty-five dollars a year; but if you can not afford that, then ten dollars, or if not ten, five, and by degrees you will come to possess a treasure of potential beauty in a choice musical library.

## SHORT NOTES.

SELECTED BY CAROLINE MATHEW LATHROP.

THALBERG says of the piano, in substance, this: It is for all classes, rich and poor. The most popular of all instruments. Music, much of it, stays on the shelves for years and years. It (the piano) promotes sociability, keeps poor families together, young men from harm. It can be used alone to better advantage than any other musical instrument. Gives an acquaintance with all classes of music. Is far rich, poor, all kinds of classes, capable of producing more variety, and is a solace, a companion, and a friend!

John Sebastian Bach noticed in the opera-house dining-room in Berlin (when he went to see King Frederick the Great) an effect which he supposed the architect had not intended to produce. When a speaker stood in one corner of the gallery of the hall,—which was longer than square,—and whispered against the wall, another person, standing in the corner diagonally opposite, with face to the wall, could hear what was said, though no one else could. Bach detected this at a glance, and experiment proved he was right. Another thing: Bach could calculate accurately how a great composition would sound in a given space.

Bach never liked to begin with an improvisation of his own. He preferred to play a piece at sight first, which seemed to stimulate his own invention.

—We often do more good by our sympathy than by our labors, and render to the world a more lasting benefit by shares of jealousy and recognition of merit than we could ever render by the straining efforts of personal ambition.—*Archdeacon Farrar*.



The following prizes are offered :

First prize .....	\$25.00
Second prize.....	20.00
Third prize.....	15.00
Fourth prize .....	10.00



## Old Fogey Redivivus.

With genuine joy I set once more in my old arm-chair and watch the brawling Wassiahkon Creek, its blue-backed with snow, while overhead the sky seems so friendly and blue. I am at Clementi Villa, I am at home; and I refresh myself for having been such a fool as ever to wander from it. Being a fussy but conscientious old bachelor, I scold myself when I am in the wrong, thus making up for the clattering tongue of an active wife. As I related to you last month, I went to New York, and there encountered sundry adventures, and all of them of a diverting nature. One you know it reeks in my memory with stale cigars, wiles talk, and the other monotonous symbols of Bohemia. Ah, that blessed Bohemia, whose coast no man ever explored except gentle Will Shakspeare! It is no man's land; never was and never will be. Its misty, alluring signals have shipwrecked many an artistic musician, and—but jeha! I'm too old to moralize this way. Only young people moralize. It is their prerogative. When they live, when they fathom good and evil and their mysteries, charity will check their tongues, so I shall say no more of Bohemia. What I set it further convinced me of its undesirability, of its inutility.

And now to my tale, now to finish forever the story of my experiences in Gotham! I declaimed violently against Tchaikovsky to my acquaintances of the hour, because my dislike of his deep notes, but I had to go to encounter another modern musician, who sent me home with a headache, with nerves all jangling, a stomach sore, and my whole ethereal system top-sy-turvyed and sorely wrenched. I heard for the first time Richard Wagner's "Die Walküre," and I've been sick ever since.

I feel with Louis Elbert that another such a performance would release my feeble spirit from its fleshly vestment and send it soaring to the angels, for surely all my sins would be wiped out, expiated, by the severe penance endured.

Not feeling quite myself the day after my experiences with the music-journalists, I strolled up Broadway, and, passing the opera-house, inspected the menu for the evening. I read "Die Walküre," with a grand cast, and I fell to wondering what the word "Walküre" meant. I have an old-fashioned acquaintance with German, but never read a line or heard a word of Wagner's. Oh, yes; I forgot the overture to "Hänsel," which always struck me as noisy and quite in Meyerbeer's most vicious manner. But the Richard Wagner, the later Wagner, I read so much about in the newspapers, I knew nothing of. I do now. I wish I did it.

Says I to myself, "Here's a chance to hear this Walküre opera. So now or never." I went in, and plunking my dollar down I said, "Give me the best seat you have." "Other-box office, on 40th Street, please, for gallery." I was taken aback. "What?" I exclaimed, "do you ask a whole dollar for a gallery seat? How much, pray, for one down-stairs?" The young man looked at me curiously, but politely replied, "Five dollars, and they are all sold out." I went outside and took off my hat to cool my head. I've good dollars—a whole week's living and more—to listen to a Wagner opera! When I must be mighty good music. Why I never paid more than twenty-five cents to hear Mozart's "Magic Flute," and with Carlotta, Patti, Karl Formes, and—but what's the use of reminiscences? I could not make up my mind to spend so much money and I walked to Central Park, took several turns, and then came down town again. My mind was made up. I went boldly to the box-office and encountered the same young man. "Look here, my friend," I said, "I didn't ask you for a private box but just a plain seat, one seat." "Sold out," he laconically replied and retired. Then I heard suspicious laughter. Rather dazed I walked slowly to the sidewalk and was grabbed—there is no other word—by several rough men with tickets and big bunches of greenbacks in their grimy fists. "Pickicks, tickets, five seats for 'Die Volkyne' to-night." They yelled at me and I felt that if I were in the clutches of the "barkers" of a down-town clothing

## THE ETUDE

house. I saw my chance and began dicker. At first I was asked fifteen dollars a seat, but seeing that I am apocryphic by temperament they came down to ten. I asked why this enormous tariff and was told that Van Dyck, Eames, Nordica, Van Kooty and heaven knows who besides, were in the cast. That settled it. I bargained and wrangled and finally secured with a seat in the orchestra for seven dollars! Later I discovered it the orchestra but quite near the orchestra and on the huss and big drum side.

When I reached the opera-house after my plain supper of ham and eggs and tea it must have been seven o'clock. I was told to be early and I was. No one else was, except the ticket speculator who, recognizing me, gave me another hard fight until I finally called a policeman. He smiled and told me to walk around the block until half past seven when the doors opened. But I was too smart and found my way back and everything open at 7:15 and my seat occupied by an overcoat. I threw it into the orchestra and later there was a fine row when the owner returned. I tried to explain but the man was mad and I advised him to go to his last home. Why even the ushers laughed. At 7:45 there were a few dressed up folks down stairs and they mostly stared at me for I kept my fur cap on to keep my head and my suit, the best one I have, in a good, solid pepper and salt one. I didn't mind it in the least, but what worried me was the libretto which I tried to glance through before the curtain rose. In vain. The story would not come clear although I saw I was in trouble when I read that the hero and heroine were brother and sister. Experience has taught me that family rows are the worst and I wondered why Wagner chose such a dull, old-fashioned theme. The orchestra began to fill up and there was much clattering and noise. Then a little fellow with beard and eyeglasses hopped into the conductor's chair, the lights were turned off and with a roar like a storm the overture began. I tried to feel thrilled but couldn't. I had expected a new art, a new orchestration, but here I was on familiar ground, so familiar that presently I found myself wondering why Wagner had orchestrated the beginning of Schubert's "Erlking." The noise began to curtail and by the light from a player's lamp I saw that the prelude was intended for actors. "Ha," I said, "then it was the 'Erlking' after all." The curtain rose on an empty stage with a big tree in the middle and a fire burning on the hearth. There was no music at the end of the overture,—did it really end?—which I thought funny. Then a man with big whiskers, wearing the skin of an animal, staggered in and fell before the fire. He seemed tired out and the music had a tired feeling too. A woman dressed in white entered and after staring for twenty bars gave him a drink in a ran's horn. The music kept right on as if it were a symphony and not an opera. The yelling from the pair was awful at least so it seemed to me. It appears that they were having family troubles and didn't know their own names. Then the orchestra began stamping and knocking and a fellow with hawk wings in the next to me said "There's the Hindling motive." I know my German but I saw no dog, besides what motive could the animal have had. The three people a savage crew, sat down and talked to music, just plain talk, for I didn't hear a solitary tune. The girl went to bed and the man followed. The tenor had a long scene alone and the girl came back. They must have found out their names for they embraced and after pulling an old sword out of the tree, they said a lot and went away. I was glad they had patched up the family but what became of the big, black-headed fellow with the hawk wings in his helmet?

The next act upset me terribly. I read my book but couldn't make out why, if Wotan was the God of all and high muck-a-muck, he didn't smash all his enemies, especially that cranky old woman of his, Fricka? What a yelling sort of a scene, high up on the rocks. Not at break her neck. She didn't want to fall over and break her neck. Why? It would twist the neck of a giraffe! Quite at sea I saw the brother and sister come in and violently quarrel and Nordica return and sing a

slumber song, for the sister slept and the brother looked cross. Then more gloom and a duel up in the clouds, and once more the curtain fell. I heard the celebrated Ride of the Valkyrs and wondered if it was music or just a stable full of crazy colts neighing for oats. Dean Swift's Gulliver would have said the latter. I thought so. The howling of the circus girls up on the rocks paralyzed my faculties. It was a hideous saturnalia and deafened by the brass and percussion instruments I tried to get away but my neighbors pressed and I was forced to sit and suffer. What followed was incoherent, prehensible. The crazy amazons, the Walk-yon-horses, and the disagreeable Wotan kept things in a perfect uproar for half an hour. Then the stage cleared and the father, after lecturing his daughter, put her to sleep under a tree. He must have been a mesmerist. Red fire ran over the stage, steam hissed, the orchestra rattled, and the house roared. Finally to tinkling bells and fourth of July fireworks the curtain fell on the silliest pantomime I ever saw.

The music? Ah, don't ask me now! Wait until my nerves get settled. I never stopped, and fast as it reeled off I recognized Bach, Mozart, Beethoven, Schumann, Weber—lots of Weber—Marschner, and Chopin. Yes, Chopin! The orchestration seemed overwrought and coarse and the form—well, formlessness is the only word to describe it. There was an infernal sort of skill in the instrumentation at times, a short-breathed juggling with other men's ideas, but no development, no final cadence. Everything in suspension until my ears fairly longed for one perfect resolution. Even in the closing Song it does not occur. That tune is suspiciously Italian for all Wagner's dislike of Italy.

And this is your operatic here-to-day! This is your maker of music drama! Pooh! It is neither fish nor flesh nor good red herring. Give me one page from the "Marrage of Figaro," or the finale to "Don Giovanni" and I will show you divine melody and great dramatic writing! But I'm old-fashioned, I suppose. I have since been told the real story of "Die Walküre" and am dumfounded. It is all worse than I expected. Give me my Dusek, give me Mozart, let me breathe pure, sweet air from this hot-house music with its debauch of color, sound, action, and morals. I must have the grip, because even now as I write my mind seems tainted with the awful music of Richard Wagner, the arch fiend of music. I shall send for the doctor in the morning.

OLD FOXY.

## WHAT ONE MAN DID.

The writer knows of a town not far from New York, where a few years ago there was nothing extraordinary in the way of musical culture, but to-day in that identical town there are more musical homes than in any other place of its size in the United States. It all came about through the hand, earnest work of a man who was engaged to teach the school children of the town on certain days. Many people laughed at the idea of trying to teach girls and boys of from seven to nine to read music at sight; but the man kept right on, and he also taught singing to the older pupils of the public school. As the months slipped around, the parents noticed that their children were singing not only solos, but duets and trios and quartets, and with such taste, beauty, and finish as to make them ask how they did it.

"Why, Mr. — taught us in school," they would answer. "It's just lovely to sing, for he shows us how so nicely and easily."

The children of both the primary and grammar departments made such rapid progress in their music that the whole place was amazed, and the influence of that one man was so far-reaching that it made itself felt in every home from which children went to listen to his teachings, and to-day there are hundreds of homes in that town in which music plays a most important factor of success and happiness. On many occasions there have been most enjoyable entertainments in which this man's pupils took part, and not long ago they composed almost the entire chorus of a famous oratorio given in a crowded church.—W. H. A., in "The Metronome."

No 2700

Revised from a comparison of all the best editions.

## Valse Brillante in A-flat.

Fr. Chopin, Op. 34, No. 1.

Vivace. M.M. ♩ = 80





This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The notation is arranged in five systems, each with a grand staff (treble and bass clefs). The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation is highly detailed, featuring complex chords, arpeggios, and various dynamic markings. The first system begins with a forte (ff) dynamic. The second system includes a 'piu f' marking. The third system is marked 'tranquillo' and 'espress'. The fourth system includes 'cresc.' and 'dim.' markings. The fifth system ends with a 'p' (piano) marking. The notation is written in a clear, elegant hand, typical of the period. The page number '2700.5' is visible in the bottom left corner.

2700



2700. 5

2700. 5



Light and Shadow.

Arr. from C. Gurlitt Op. 140.

[illegible]

A musical score for a piano piece titled "The Bird Song". The score is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The piece is marked with a tempo of "Moderato". The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests. The overall style is classical and lyrical.

The musical score for 'The Rose Tree' is written for piano. It features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is primarily in the bass staff, while the treble staff provides harmonic accompaniment. The piece concludes with a 'Fine.' marking.

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M.M. ♩ = 72

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation with chords and single notes. The score includes a key signature change from one sharp to two sharps (F# and C#) in the final measure.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half), and C4 (half). The lyrics "The Rose Tree" are written below the staff, aligned with the notes: "The" under G, "Rose" under A, "Tree" under B, "The" under the first A, "Rose" under F#, "Tree" under E, "The" under D, and "Rose" under C.

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#). The tempo is marked "mod.to". The score includes a "decrease." instruction and dynamic markings *p* and *pp*. The piece concludes with a "D.C." (Da Capo) instruction.

2678.2



# The Dancing Bear. Bärentanz.

Edited by Frank L. Eyer.

Bruno Wandelt, Op. 8, No. 3.

a) With marked emphasis. M.M. ♩ = 76

a) Care should be taken not to perform this composition too rapidly. The clumsy, ponderous movements of a dancing bear, should be borne in mind.

b) Without ritard.

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c) The bass in this and the following measure, should be made somewhat prominent.



# QUEEN ANNE. OLD ENGLISH DANCE.

W. H. Harper.

Allegro Moderato. M.M. ♩ = 84.

a) *legg.*  
*dim. poco rit.*  
*f a tempo*  
*mf b)*  
*p*  
*dim. et poco rit.*  
*1*  
*2*  
*mf a tempo*  
*a tempo*

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a) In a dainty manner.  
b) More decided in style.

*p c)*  
*cres.*  
*rit.*  
*p a tempo*  
*poco rit.*  
*pp a tempo*  
*ff d)*  
*mp*  
*cres.*  
*rit.*  
*a tempo*  
*p*  
*a tempo*  
*rit.*  
*p*  
*poco rit.*  
*p a tempo*  
*p*

c) Somewhat dragging in character.

d) Very bold.

2639.3



dim. poco rit. *fa tempo*

dim. et poco rit. *fa tempo*

dim. poco rit. *p*

decresc. *pp* *ppp*

SONG TO THE EVENING STAR. *from WAGNER'S Tannhäuser*

*un poco rit.* *poco a poco cresc.*

*dim.*



## POUTING JOHNNY.

Nº 2661

JEAN QUI BOUDE.

A. Schmoll, Op. 102, No. 9.

Tempo giusto. MM. ♩. = 80

*pesante e forte il basso*

*mf*

*f.*

*r. h.*

*p subito*

*p*

*mf*

*p*

*mf*

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*cresc.*

*r. h.*

*mf*

*p subito*

*f*

*p cresc.*

*f*

*p*

*dimin.*

*f*

*p*

*f*

*ff*

*mf*

2661.2



## LOVE SONG.

LIEBESLIED.  
SECONDO.

A. HENSELT.

Allegretto sostenuto e amoroso.

*p*

*p*

*rit.*

*a tempo. cresc.*

*cresc. assai. f.*

*dim. e rit. a tempo.*

*p.*

## LOVE SONG.

LIEBESLIED.  
PRIMO.

A. HENSELT.

Allegretto sostenuto e amoroso.

*a) molto portando la melodia molto cantabile. cresc.*

*8.*

*p*

*8.*

*con espressione rit.*

*8.*

*a tempo. con anima e cresc. f.*

*8.*

*cresc. assai. f. sf dim. e rit. a tempo.*

*8.*

*p*



*f*

*cresc. assai.* *f* *dim e rit.*

*a tempo.* *cresc. assai.*

*f dim.* *p*

*cresc.*

*rit.* *p* *smorz.*

*cresc.* *f*

*cresc. assai.* *f*

*a tempo.* *cresc. assai.*

*f dim.* *>* *>* *>* *con espress.*

*cresc.*

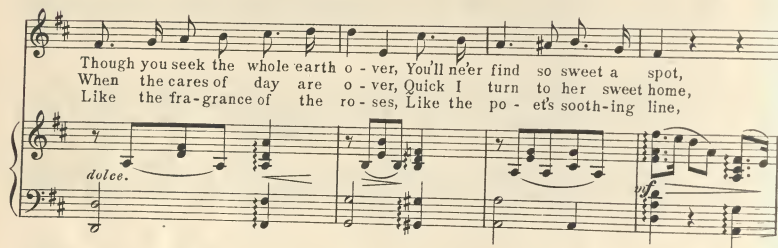
*f* *p* *marcato.* *rit.* *p* *f smorz.*



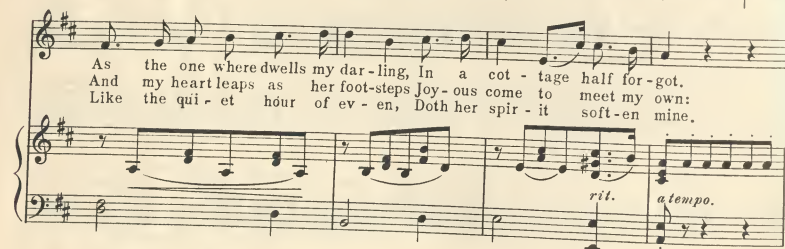
## If the World Belonged to Me.

Words by  
Wm. C. Campbell.

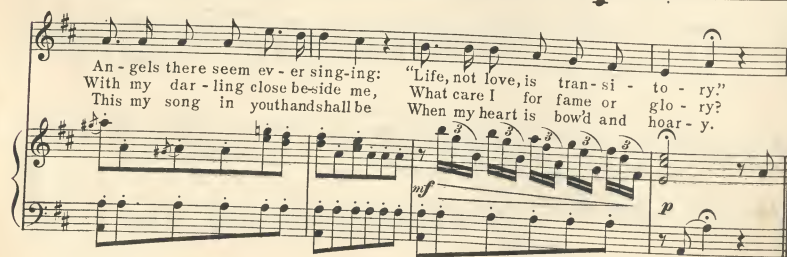
Paul Gabriel, Op. 5.



Though you seek the whole earth o-ver, You'll ne'er find so sweet a spot,  
When the cares of day are o-ver, Quick I turn to her sweet home,  
Like the fra-grance of the ro-ses, Like the po-et's sooth-ing line,



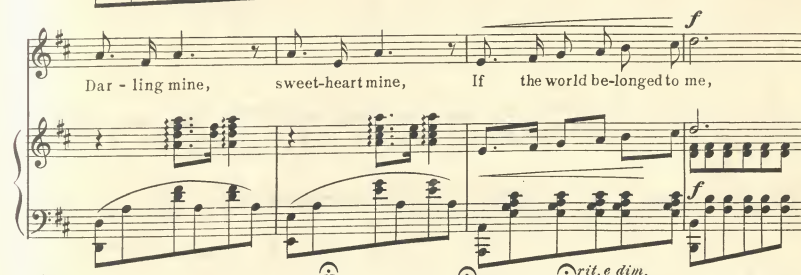
As the one where dwells my dar-ling, In a cot-tage half for-got,  
And my heart leaps as her foot-steps joy-ous come to meet my own:  
Like the qui-et hóur of ev-en, Doth her spir-it soft-en mine.



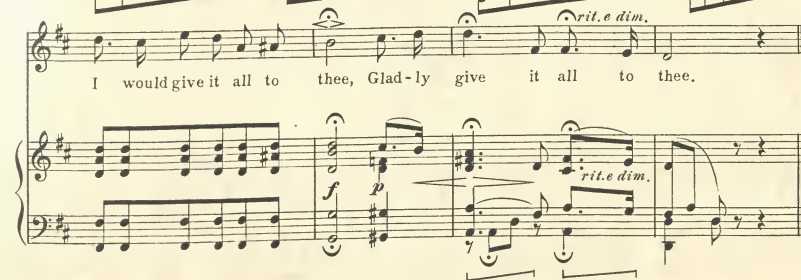
An-gels there seem ev-er sing-ing: "Life, not love, is tran-si-to-ry."  
With my dar-ling close beside me, What care I for fame or glo-ry?  
This my song in youth shall be When my heart is bow'd and hear-y.



I would give it all to thee, Glad-ly give it all to thee.



Dar-ling mine, sweet-heart mine, If the world be-longed to me,



I would give it all to thee, Glad-ly give it all to thee.



# KNOW'ST THOU THE LAND? MIGNON.

Words by GOETHE.

Revised by W. W. Gilchrist.

L. van BEETHOVEN, Op. 75.

Moderato.

1. Know'st thou the land in which the cit-rons grow, And or - an - ges in gold-en splen-dor  
 Kennst du das Land, wo die Cit-ro-nen blüh'n, im dunk-len Laub die Gold-O-ran-gen

2. Know'st thou the house? its roof on pil-lars plac'd, Its daz-zling halls and or - na-ments of  
 Kennst du das Haus? Auf Sä-u-len ruht sein Dach, es glänzt der Saal, es schimmert das Ge-

glow, A gen - tle wind is breath'd from a - zure skies, The myr - tle  
 glüh'n, ein sanf - ter Wind vom blau - en Him - mel weht, die Myr - the

taste, The mar - ble sta - tues seem to look at me, And say: "Poor  
 mach, und Mar - mor-bil - der steh'n und seh'n mich an: was hat man

bends, and proud the lau - rels rise? Dost thou not know?  
 still und hoch der Lor - beer steht? Kennst du es wohl?

child, what have they done to thee? Dost thou not know?  
 dir, du ar - mes Kind ge - than? Kennst du es wohl?

Allegretto.

Oh there! Yes, there would I with thee, with thee, dear love, re-pair. Oh there! Yes,  
 Da-hin! da-hin mücht ich mit dir o mein Ge-lieb-ter, ziehn. Da-hin! da-

Yes, there! oh there would I with thee, my guar-dian, safe re-pair. Oh there! Yes,  
 Da-hin! da-hin mücht ich mit dir, o mein Be-schützer, ziehn. Da-hin! da-

there would I with thee, with thee, dear love re-pair. Yes, there! Oh there!  
 hin mücht ich mit dir, o mein Ge-lieb-ter, ziehn. Da-hin! Da-hin!

there would I with thee, my guar-dian, safe re-pair. Oh there! Yes, there!  
 hin mücht ich mit dir, o mein Be-schützer, ziehn. Da-hin! Da-hin!

3. Know'st thou the moun-tain path oft lost in cloud? The mule with cau-tion threads the mis-ty shroud; Th-  
 Kennst du den Berg und sei-nen Wol-ken-steg? Das Maul-thier sucht im Ne-bel sei-nen Weg; in

drag - on's blood in fis - sures hid - den lies, From rock to  
 Höh - len wohnt der Dra - chen al - te Brut: es stürzt der



rock the head-long tor-rent flies.  
Fels und ü-ber ihn die Fluth.

Dost thou not  
Kennst du ihn

Allegretto.

know? Oh there! Yes, there our way must be! O fa-ther come with  
wo! Da-hin! da-hin geht un-ser Weg! o Va-ter lass uns

me! For there! Yes, there our way must be! O fa-ther come with me!  
zieh'n! Da-hin! da-hin geht un-ser Weg! o Va-ter lass uns zieh'n!

O come! come with me!  
Da hin lass uns zieh'n!

## A WORD TO ASPIRING COMPOSERS.

BY DR. S. N. PENTFIELD.

Wonderful and surprising is the fascination of composition for the young musician. To write something that shall be played or sung by the world of musicians, admired by friends and foes; that shall, at a stroke, make one illustrious; that shall perpetuate one's name and fame to generations yet unborn! How thrilling to have one's name sandwiched in the last column of concert programs, perhaps thus: Beethoven, John Smith, Liza Lehman, Jane Clark, Chopin, etc. How the heart swells with pride to be pointed out by admiring acquaintances and envious rivals as the famous composer of the latest musical sensation, and to have even the awestruck children stop their play until the great one is out of sight! And then think of the compensation. How lovely to dream of a circle of publishers on their metaphorical knees, bidding up against each other for the latest manuscript song or two-step, with dreams of an oratorio, symphony, or grand opera to follow and to make one independently rich!

Small wonder that the neglected pupil cools his heels in the ante-room long after the lesson hour, or that the forgotten dinner grows cold while the fit of inspiration nervously works the pen.

Of small avail is it for skeptical friends or already disappointed aspirants for composition fame to point out that the chances against success far outweigh those in favor. Go to! Have not we as Dudley Buck, Arthur Foote, Wilson G. Smith, Ethelbert Nevin, Reginald De Koven, John Philip Sousa, Victor Herbert, P. A. Schneider, Mrs. Beach, and others close after them, all the time acquiring fame and heaping up money without the humdrum of teaching? And we that know a good thing when we hear it, recognize that some works from the composers just mentioned, and a mass of others found on the counters of the music dealers, and presumably paid for by the publishers, are trash or worse. So the publishers are inundated by the flood of manuscripts, and the deluge grows greater each year.

It is not surprising that the experienced publishers return the manuscripts unopened, so that a possible work of art goes on the shelf to collect dust. Small satisfaction is it to abuse these hard-hearted and unmusical publishers. They look at the problem from their own business standpoint—namely, if you will, but legitimate. We may be sure they are desirous of publishing whatever will pay. They always assume risks—small risks if the composers are already well known, but very great if unknown. Then there is the dear public that is to do the appreciating and, in the long run, to pay the bills. Here we composers meet with an element quite unsatisfactory.

Within the last twenty years America has become the paradise of the comic opera and the vandyvillage. It is, of course, the product of our constrained and nervous business rush, and of the freedom from restraint of our social conditions. So De Koven and Herbert and a few writers of popular songs make great fortunes out of quite simple and much silly material. Of course, such music never lasts, yet it is something for which it was written: it has lightened up the brow of care and given to weary plodders a few hours of dancing and lightheartedness, and if it is quickly worn threadbare, the sooner will there be a demand for something to replace it.

So in piano music. We all know of the enormous popularity success of "After the Ball," of Leybach's "Fifth Nocturne," Sousa's marches and two-steps, and forthwith all our young writers are crazy to go and do likewise.

A letter received from a prominent publisher speaks of "a lot of unledged birdlings trying their wings in flight and their throats in songs. Lullabies, nocturnes, two-steps, etc., are their favorite styles." Needless to say, the bulk of this is trash.

In the field of second music the state of writing is even worse. Far be it from the present writer to speak disrespectfully of our Protestant Church, which has done so much, so successfully and so unselfishly, for the

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elevation and Christianizing of our country and of the heathen lands; yet one can not be expected to show more respect for an organization than it shows for itself. While it is true that the churches have kept their music for the regular service on an average plane of comparative dignity and excellence, the same can not be recorded of the auxiliary enterprises that they have so diligently fostered—viz., the Sunday school, the prayer-meetings, and especially the Christian Endeavor Societies, for whose musical sustenance the book makers have furnished a veritable Klondike to a few hack writers and rearrangers. Yet even here the poorly conceived disgust of persons of refined taste is plainly coming to have its effect, and the catering to the better element is in sight. All of this milieu is the result of our social and industrial conditions and of the headlong scramble for sudden and unearned wealth.

But where in all this confusion does art come in? Surely, it has some rights that the world is bound to respect. In fact, this shows but one side of the case—the discreditable, yet the one that is flaunted in our eyes and ears. Behind and underneath this blatant surface of gaudy tinsel there is the quiet but ever-growing correct and refined musical taste. Every year the people hear more great artists, indigenous and imported; more genuine opera; more symphony orchestras; more really devotional church anthems. They are learning to discriminate, are year by year more impatient of shams, can tell genuine sentiment from mandarin, and the lines are becoming drawn between the two classes.

The music writers of the superficial school are slow to recognize this growing change in public musical opinion, yet the manuscript societies of New York, Philadelphia, and Chicago, and the public meetings of the American Guild of Organists, are bringing the rank and file of the profession in the great musical center into recognition of the new order of things, and we may expect the heaven gradually to work out into the smaller places.

It is, perhaps, too much to expect men and women who have long written in the meretricious *ad captandum* vein to change their style and meet modern requirements. It is given to very few Verdis completely to revolutionize their methods and thus move along in the van or at least abreast of the modern procession. But for the growing and ambitious crowd of new aspirants for honors a little advice should be valuable and acceptable.

In the first place, a thorough knowledge of the technique of the art of composition is essential. No natural flow of melodic ideas can atone for the lack of this. A course in harmony, followed by systematic work for some months in counterpoint, should be a *sine qua non*. One has but to listen critically to opera, anthems, or even piano music of the modern school, to notice that melodic bits and designs are everywhere springing up in what are supposed to be accompaniment parts, and that they are not blind followings of the chief melody in thirds, sixths, etc. In other words, it is counterpoint.

Also, it is as essential for a composer as for a minister to "stick to his text." In music more than in oratory a person gifted with a flow of ideas is apt to go off on a tangent, to be diffuse, and to make use of too many ideas, or certainly of some that are quite out of keeping with the original theme or design. A main theme, pregnant and suggestive, not blindly repeated, adorned to a sufficient extent, but not smothered with ornamentation, set off and contrasted with side themes which never overshadow the main one, then working up to a suitable climax, not too great if the piece is on a small scale—then let the composer draw to a close and stop. Some classic writers, like Schubert, found this last the hardest thing of all to do. In fact, the ground plan here sketched out will answer for even a simple piece, such as a nocturne or a waltz.

Would-be composers are reminded, too, of two things: first, that the mere shifting about or rearranging of notes in an old theme does not constitute a new theme; second, that the world is very, very tired of constant tonic, dominant, and subdominant harmonies. Thus a composer is always partial to his own work. He should learn to distrust the value of his own efforts or the plaudits of admiring friends and submit his

manuscripts to a competent critic. The person who is too easily satisfied with himself never scales great heights in composition or performance.

Abroad, composition is mostly started under the guidance and close criticism of an experienced teacher. Here, unfortunately, the reverse is generally the case, and we suffer from the resulting crudity.

We can never expect to make great progress in artistic composition until it is regarded as a study to be pursued under great masters, and with a lofty devotion to a high ideal. Both the writer with the keen scent for an instant bag of dollars for a new manuscript, and the man of long hair who soars continually through the impractical ethereal heights of diminished sevenths and augmented fifths, need the plain calling-down of a stern critic. Young misses who beset the outer office of publishers with nocturnes and two-steps should learn to grow their plumes before they attempt to fly in public. Art calls, and with more insistent voice each year, for artistic composition and the permanent shelving of the great army of machine writers and reshapers. To have something new and vital to say, and then to say it well, seems a simple thing, but it calls for the work of the greatest artists.

## SHOULD THE LAST NOTE UNDER A SLURRED GROUP BE PLAYED STACCATO?

In the last issue of THE ETUDE, page 337, my esteemed and highly distinguished colleague, Mr. Mason van Cleave, states that the last note of a slurred group should invariably be played staccato. I believe this rule is entirely too sweeping, unsafe, and, in point of fact, untrue.

Our piano music is full of slurred passages where no staccato upon the final note is intended. Dr. Mason says that according to his knowledge and belief the slur has no value for shortening the last note of a group; the treatment of that note depends entirely upon its grammatical relation. If it belongs to the previous notes, and does not belong to the following, it is separated. In my first book of "Studies in Phrasing," that question came up, and I formulated a rule which I now see is also too sweeping. I stated that when two notes are slurred, the second is staccato if of less than one pulse in length and not longer than the first note. But when the second note is longer than the first, or longer than one pulse or more, it is never staccato. As for longer groups, the so-called staccato treatment of the actual division of formal members in a musical period or period group is commonly evaded by average teachers. There is a way of punctuating without so much actual separation. In phrasing the point is to connect tones until the idea is complete, and disconnection calls a smaller figure.

Moreover, in such passages as almost any of those in sixteenths in Bach's "Two-part Inventions" (Dr. Mason's edition, Schirmer), many slurred groups are found which no good player would separate in actual interpretation. (For instance, as I remember, in the first and fourth "Inventions.")

To cover this point I have formulated this rule: That a slur running from a weak pulse to a strong one is always intended, and almost invariably intends disconnection at the end as well as connection of all notes under it. Slurs running over straight rhythmic groups of one, two, or more pulses, and stopping upon the end of a beat, are never punctuating slurs, and the last note is not staccato.

This point is of such great importance that I have taken the liberty of making this dissent from Mr. van Cleave's too sweeping statement.—W. S. B. MATHEWS.

—Consider sweetness of temper and activity of mind, if they naturally belong to you, as talents of special worth and utility, for which you will have to give an account. Carefully watch against whatever might impair them, keep them in continual exercise, and direct them to their highest ends.—Bishop Wilberforce.



## UNCHARITABLENESS AMONG MUSICIANS.

BY WARD STEPHENS.

"I COULDN'T get out of Paris soon enough to please me. I have never been in a city where there is so much backbiting, where musicians say so many mean, nasty, and uncharitable things about fellow-musicians. In the course of a conversation with Miss B—I would venture to say a few words of praise about Miss A—'s good work, whereupon Miss B—would resent most indignantly my honest criticism and barl so many disagreeable remarks at me about Miss A—'s throaty voice, bad intonation, horrible French, poor style, abominable method, unattractive personality, and her unpaid board bills that I wished I had kept my opinion regarding Miss A—to myself. 'Why,' she would continue, 'Miss A—has been studying with that horrible French, Mr. S—; he almost ruined my voice in six months and none of his pupils know how to sing.' I called upon all of the prominent voice teachers while in the French capital and, with but two exceptions, there was not one who did not have an unflattering remark to make about fellow-teachers. I left Paris disgusted with the French, with my own countrymen, and with musicians in general."

The speaker was a gentleman well known to the musical world, and, as it had been my intention for some time to write a few words on this subject for publication, his remarks suggested my doing so at once. Musicians in general have the name of being a jealous and uncharitable lot of people, and my personal experience has taught me that in general we are worthy such a fame. Voice teachers probably indulge more in petty jealousies than any other class of musicians. However, I am glad to say in behalf of the honest and enjoyable many teachers of singing are very bad musicians. Still, as I must use the term in its common acceptance, this body of broad-crests properly come under the head of "musicians."

No one will deny that a tenor singer is a very and very touchy person to have anything to do with. His voice is the gift of God, and no human being ever possessed such a beautiful voice. There is blood in his eye the moment you ask him if he ever heard Mr. R— in "Tristan," and in his jealous rage he tells you that Mr. R— not only has a poor conception of the part, but that he is not the possessor of a tenor voice, anyway, and proudly adds, "Now, my voice is a pure tenor," and then compares it to the voice of some great tenor singer long dead. He never by any chance compares it to that of any one living.

As you are leaving the concert-hall after a brilliant performance of the Tchaikovsky Concerto by Mr. J—, a man with a far-lined overcoat—or, I might better say, an overcoat with a little man—comes in your direction and a voice commands you to stop. It says, further, "Well, what did you think of Mr. J—'s performance?" You reply that it was the most satisfactory and enjoyable performance that you had ever heard. The little voice retorts: "Bah! There is no breadth to his playing; he also lacks sentiment, and I thought it was altogether a very bad performance. Now, I am going to play that work next Thursday afternoon. Allow me to offer you some tickets. Come and hear me; I think you will like my conception better than Mr. J—'s." This same individual has, of course, seen nothing good in Mr. J—'s playing. He could not; he is too self-important, too narrow-minded, too uncharitable.

Probably he has recognized a "limited number of pupils," and here is where the real harm is done. Nine out of every ten of these uncharitable persons do not deserve the name of musicians, and are not bona fide musicians. You will probably say that none of them are musicians; but I can not agree with you there. I have often been surprised at the little spite and uncharitable remarks of musicians whose ability can not be questioned. They positively refuse to acknowledge any thing good in the work of their enemies or those for whom they have a personal dislike. What a pity that these men are not more many or, to say the least, honest! One day last week I attended a recital in Carnegie

Hall, given by Mr. Moritz Rosenthal. Directly behind me sat two young girls who annoyed me by their continual chatter. I overheard many of their remarks, and their conversation led me to infer that they saw nothing good in Mr. Rosenthal's piano-playing—in fact, I might say that they were determined not to look for anything good or helpful to a student. They were very long; Mr. Rosenthal played, but their teacher, Mr. D—, had, and had been told all about the brutal work of this artist before they entered the hall. "My, how he thumps!" "What a very unmusical touch!" "How fast he plays! Is it it! it!" "Well, Jessie, you know Mr. D— told us to watch for these things; he is only a technician, and has no music in him at all." "Mr. D— is right when he says that there is only one pianist in the world, and that is Paderewski!" "He's a darling! Oh, how I love him!" "Of course, we must tell Mr. Wolfsohn that we think he is fine, or we would never get any more complimentary tickets."

Oh, ye uncharitable teachers! Do you realize the harm you are doing? Do you appreciate your power, your influence, over the undeveloped musical mind? Do you, for a moment, stop to think that you are standing in the way of your own happiness and depriving your pupils of an equal, if not greater, amount? Can you not see the injurious effect of your uncharitable, of your dishonesty? You are mutually responsible for every pupil who comes to you for help. They have absolute and blind faith in you, especially when the pupil is very young. They expect you to be their guide, to teach them how to discriminate between that which is good and that which is bad in the musical world, to help them to an honest appreciation of art. What have you done? Staffed them with prejudices, prejudices, and prejudice—the result of your own narrow-mindedness, selfishness, and uncharitableness. You, who have not nerve enough to walk across a stage, let alone address a pupil, "Happy Palmer," were some one to send you to the front, you, who never attend a concert unless given a complimentary ticket; you, who either wear a fad or the artist who condescends to speak to you; you, who think your own studio with a class of admiring pupils the whole world, and see nothing but your own importance; you, who can not appreciate art, who can not be honest with yourself and with your pupils—, you, who can not be charitable, get out of the profession and shove mud; it would be more becoming and, I've no doubt, more natural to handle.

The man who says do something worthy is generally charitable toward his fellow-men and fellow-students. He can appreciate the efforts of others and, instead of looking for that which is bad in the work of an artist, he discerns that which is good. And this is his reward! Now, it is seldom that one finds every good quality in any one artist, and it is an unpardonable blunder on the part of any teacher not to endeavor to find out just where this or that artist excels, and to instruct his pupils accordingly. It is pretty safe to say of all the pianists who come to this country heralded as great artists, and who appear with the New York Philharmonic Society or the Boston Symphony Orchestra, that there is something worthy in their playing or they would never be offered to the public under such auspices.

By way of illustration, let us take Mr. Rosenthal. His playing will not be altogether pleasing to you. He may annoy you by his taste in the Rubinstein "Valse Caprice," or in the finale of the Symphonie Etude by Schumann, but what can you say of his playing of the last movement in the Chopin Sonata, or the finale of the Beethoven Sonata "Appassionata"? It is right here that we need Mr. Rosenthal especially. His prodigious technique makes it possible for him to produce effects in these two numbers where other artists have failed.

Now let me take another artist, Mr. de Pachmann. Have you heard him play, or rather attend the Beethoven Sonata or the Symphonie Etude? If so, you will probably agree with me in saying that here he is out of his element. But have you heard him play Chopin or some of the Henselt Etudes? Mr. de Pachmann's Chopin playing is unexcelled, and students should never fail to hear him in a Chopin recital.

In Mr. Paderewski we have a hypochritic pianist. He lacks the power of a Rosenthal, and the delicacy of a de Pachmann; but need I say more than that he has proved himself a satisfactory artist?

Are you interested in Brahms? Hear Mr. Josef in a Brahms concert and you will leave the concert-hall a richer man by far for having heard him.

Would you spend an hour or two with a good, all-around healthy artist? Go to hear Mr. Emil Sauer, when he plays in this country.

To pupils I would say never miss an opportunity to hear Josef, d'Albert, Sauer, Paderewski, Silloti, de Pachmann, Rosenthal, Carrolo, Bloomfield-Zeisler, Am der Obe, J. Hoffmann, Scherwold, Godowsky, or, in fact, any great artist. Do not look for the bad, but try to appreciate the good. Do not forget that you are a student and are trying to lay a substantial foundation. Do not ruin your career by prejudice; try to be broad-minded in your views, and above all be charitable in your criticisms. Remember, also, that some day you may be before the public fighting for artistic honor, and you will expect that same public to receive you kindly and appreciate your years of drudgery.

I have spoken of one class of musicians; but, thank God, there are many members of the profession who are charitable, unselfish, noble, and free from petty jealousies. How their kind words put new life into a man and encourage him to strive for the best in art. They are the true musicians; they are the teachers who are of some use to their pupils; they are honest with themselves, outcasts in their criticisms lest they misguide a pupil, straightforward in their dealings with fellow-musicians—they are men and women, and the profession is proud of them.

In looking over some letters the other day I came across one from Mr. William H. Silverwood, in which he says, "I think it is always better to speak well of people or not at all." This is just like Mr. Silverwood, charitable nature, and I think all who know him well will say that he has a good word for every conscientious musician.

In conclusion, I want to say a word about uncharitable criticism passed upon a musician's long hair. It is not, as so many persons think it is for publicity. The great concert artists are a nervous, sensitive class of men. Every one knows that the quickness and complication of the brain and nerve movements in piano-playing—from the page to the eye, from the eye to the fingers—are the most wonderful the human organization is capable of. Sauer's strength was in his hair—that is an allegory. Yet who knows but what the physiologist will be able some day to explain the truthfulness of what many of us already know empirically, that these long locks, by their weight, their heat, their electric or magnetic properties, or other hidden virtues, may effect a precious protection to these excruciatingly sensitive nerves? Why does my dog howl when I play? They say it is because it causes actual pain in his ears. Pianists do not wear their hair *en bandeau*, hiding their ears, like Merode at the opera, it is true; but ought not their consciousness in the practice space help it?

TEACHERS who have pronounced opinions and who make up their minds very positively about musical matters are much inclined to ride hobbies; they will allow to the bitter end some given course of instruction or particular exercise, and make a pupil follow them in their hobbies and their inflexible ways instead of adapting their methods to the pupil, as a good teacher should do. There is no one way of teaching any given thing that is best for all pupils; for each has his own mental bias, which the teacher must discover, and then apply his instruction in a way that will bring about results that shall measure up to the art standard. No teacher can afford to ride hobbies, or to think that his own ways of doing things are the only true ones. He must be constantly changing his plans of working, making each step an advance on the former. The "hobby horse" never moves from his place.—"Musical Opinion."

—Life is what we make of our opportunities. Some people make opportunities.

## COMMON SENSE IN PIANO TEACHING.

BY E. J. DUCKEVE.

VERY much is said in these days about methods and special systems, each advocate claiming to have discovered a panacea for all the ills which afflict the struggling piano student, and which, if faithfully administered according to the prescribed formula, will surely lead the student to the goal of his aspirations.

Yet it is not the few who are the discoverers of truths: we are all discoverers in a very broad sense, each in his own way. We discover that not all, that not two students are exactly alike, either in talent or in application; that hands differ; that tastes differ. One loves technic, another loathes it; one wishes Beethoven or Chopin, another Bach, Leybush, or Goetzelius; and into this vast sea of differences the teacher casts his hail.

In view of these adverse conditions, how utterly impossible it is to apply any method other than one founded on common sense. The first thing for a teacher to find out is, along what lines is the pupil fitted to work, by capacity and inclination. In other words, we must get a correct diagnosis of the case, and then apply the remedy. Common sense is more often at discount in our profession than in any other.

The writer remembers with horror his first lessons in one of the celebrated conservatories of Germany. All the members of the class had to take the same dose, no matter whether the disease was the same or not; indeed, it mattered not so much what the falling was, so that we took the prescribed remedy. Some of us labored rather too freely from the technical phill and grew worse; others died in the attempt to swallow a Bach sonata, when they should have been given a Dusek delicacy.

Common sense, certainly, should be applied in the all-important matter of temperament. It might be added that all educators regard temperament as a most important factor in the selection of teaching materials. The Fowler-Wells Co., of New York, has published some excellent works on the science of phrenology, and one in particular, by Prof. Nelson Sizer, on "How to Teach," which every music teacher should know. For a pupil of the mental temperament we would advise Chopin, Mozart, Haydn, Mendelssohn, Chopin, Jensen—in short, music of an emotional nature; for the motive temperament, Bach, Scarlatti, Beethoven, Rabinstein, Schumann, or music of a somewhat solid or intellectual nature; for the vital temperament, Weber, Hiller, Hummel, Dusek, or music which does not draw too heavily on the pupil's power of concentration.

Again, common sense in this matter of temperament should be applied in arranging the pupil's practicing periods. Concentration of attention characterizes the mental temperament; therefore material should be given with a view to keeping the interest active. Concentration of energy characterizes the motive temperament. Pupils of this temperament are great workers, diligent plodders; they are not often gifted with exceptional talent; they frequently succeed through hard work. You will never have trouble in getting pupils of this temperament to practice the driest kind of exercises, scales, scales, etc.

Pupils of the vital temperament must be handled with care; they belong to the class who work by "fits and starts." Variety, with them, is the spice of life. Give exercises and studies in homeopathic doses. It would be best to combine the required technical work in the form of pleasing studies. For this temperament the writer knows of no course so well adapted than the "Standard Course" composed by Mr. Mathews.

Let us for a moment dwell on the important question of interest.

First, how can it be awakened? Second, how can it be kept alive?

In answer to the first question, we will suppose a pupil to have had one year's instruction from a capable teacher, but for some reason or other the teacher loses the pupil, and his successor perhaps seeks the cause of the dissatisfaction. In putting a series of questions to the new pupil the teacher obtains some such answers as the following: "I don't like classical music," "I hate

scales," "I grew tired of practicing the same piece so often," "I couldn't keep my fingers curved," etc.

Whether these are just causes for complaint on the part of the pupil is not to the point. The case is not an uncommon one,—indeed, it is altogether too common,—but the cause is easily found. In the first place, the pupil was probably placed on too heavy a musical diet, perhaps, too much Bach, an overdose of Plaidy—too much, in short, of everything but the thing most needful—viz., material which in itself is interesting, and therefore an interest-producing factor. We can not overestimate the value of Bach from any standpoint; he is *per se* *excellent* the greatest technical musician; but he is very little which Bach has written that will interest the average elementary, or even the intermediate, grade pupil, unless, as was said before, the pupil, by virtue of temperament, naturally takes to the more solid in a piano course.

The second question easily answers itself. Having found out what will interest the pupil, continue to operate along those lines, leading the pupil, step by step, into an appreciation of the best that is offered by all composers. Musical art is most cosmopolitan, and we should by no means slavishly follow the ideas or ideals of any particular composer, or draw heavily on any particular nation.

Again, it is very easy to break up a pupil's interest in his work by insisting too strenuously on details which work themselves out quite naturally as the pupil progresses. Be careful not to indulge in ambiguous terms; this is often a mere cloak to cover up a teacher's ignorance. A decidedly effective way to break up a pupil's interest is to keep him or her "drumming" on the same piece or exercise week in and week out, until pupil, parents, and neighbors ache in nerves and spirit for revenge.

But, you say, "I can not give a new piece or exercise until this one is properly learned." What do you mean by "properly learned"? We understand that a thing is properly learned when it is played as well as one could expect it to be played by a pupil of limited proficiency. No power on earth can pull a sapling into an oak.

Try this plan with the pupil: Oblige him to prepare the exercise or piece just as well as his present technical proficiency will allow. If you are sure that the pupil comprehends the main ideas in the piece, or the chief principles in the exercise, then proceed to something new, and return occasionally to the first things studied. Note the ease with which the pupil accomplishes difficulties which at first seemed insurmountable. He has simply grown, that is all.

Finally, do not mystify the pupil by dry abstractions on the nature of technic. Instruct by example rather than by precept. (We are referring now particularly to young pupils.) When teachers learn that tone and touch are psychological, and not merely anatomical matters; when they learn that tone is first in the mind, then in the fingers, we will have a radical change for the better, and mind will reign over matter.

FAIRLY well it need not gliding from the stars, and ask you to take her as she is, without reserve, without hesitation. You must fight for her! Every nerve must be on the stretch, every muscle be ready for immediate action, and every thought must be for her and her alone; if you wish to conquer your rival and stand before the world with the crown of fame on your brow and your hand in hers.

No man has yet become famous without infinite struggle and pain, and a musician must, more than all others, work and fight until he has accomplished his end and won his laurels. It is all very well to feel, your time has come, but that will not bring you fame or fortune. It is what a man does that tells with the great public, not what he is.—C. FRED KENTON in "Musical Standard."

—Brevity is like the small bullet, which goes a long distance and still has force enough left to bury itself in the flesh; but verbosity wastes what little force it has in going to waste what it seldom reaches.

## BLASTS FROM THE "RAM'S HORN," FOR MUSICIANS.

GAME worth catching must be hunted.

Idleness digs the grave of manhood.

The man who limps and stumbles along is the first to complain when anybody else makes a misstep.

The lucky man plans well, and works to his plans. Opportunity is a steed to be ridden with the spur of the moment.

Understanding is enlightened common sense fortified by moral integrity.

What an immense amount of laziness there is going on by the name of poor health.

Changing the feathers will not turn the geese into eagles.

Discontent robs us of present good. Content puts us in a state of heart to enjoy all good.

It is difficult to displease a man that has no ambition.

Do always the task you dread, and then the better is ahead.

We are made by our enemies, and marred by ourselves.

The more heart we put into a hard task, the lighter our toil becomes.

An hour of careful thinking is worth more than ten of careless talking.

Leisure hours are the best or the worst part of our lives.

The best-known remedy for laziness is to go to work.

With many people, the beam is no larger than the mote. This denotes an affection of the I.

The man who confesses his ignorance is on the road to wisdom.

Your position in life to-morrow depends on your character to-day.

The true teacher says to the scholar: It is not important that you should agree, but I demand that you shall think.

The man who thinks he knows all there is to know is already too dead to know that he is dying.

The truly great are more apt to be found on the sand pile than in the palace.

Ruling a nation may be a very small affair compared to holding the hand of a child as it begins its journey through this world.

Opportunities travel on wings.

The true reward of a workman is not his wages, but the consciousness of having done a good job.

Meditation is but cutting your better fruit for future use.

Education is more than polish.

The lofty tree is seldom measured until it is down.

"Success is costly." Paste these three words across your mirror.

Good humor can bear the hiccups in a thunderstorm.

A high-priced choir can be discords to the church, but the preacher who depends on such things never hugs the game.

Some people ought, like spring drows, to have "pull" or "push" painted on them, for when you go at them they fly in your face.

The man who would lead others must have the courage to step off alone.

A strong desire for a definite object may result in its accomplishment, but a longing for we know not what is never satisfied.

The important thing is not what men say about you, but what you make them believe.

The men who have made a noise in the world have not used their mouths alone.

Nothing is so pleasing or so horrid as the music of your own hump.

It takes a windy man to blow his own trumpet.

Encouraging little rights is as helpful as criticizing great wrongs.

Trifles are the hinges upon which the door of opportunity swings.



## FREDERIC FRANÇOIS CHOPIN.

SAYS A writer: "To get sight of Chopin, one has to look through a thick coating of Parisian varnish." In his lifetime Chopin was looked upon by the generality of musicians of the professional class as a sort of inspired madman, who could not be seriously considered as a thoroughly trained musician of the schools. His biographers, and many of those who have contributed to the Chopin literature, have been too much inclined to place him upon a pedestal and to worship at his shrine; have idealized him, have made of him a mere shining poet, a subject fit only for romance, an effeminate weakling, and have left but little of the genuine man, the true artist—for artist and man he was, and a strong man in intellectual and spiritual endowments.

To-day, when so much stress is laid upon heredity, it is not uninteresting to note the fact that Chopin united in himself two races of marked characteristics. His father, a Frenchman, married a young Polish woman of noble family. Either by inheritance from his mother or by his early associations in Poland Chopin drank to the full of the national Polish characteristics—the peculiarly romantic spirit, the wild imaginative melancholy found alike in peasant and noble.

## POLISH NATIONAL CHARACTERISTICS.

Balzac sketches the Polish woman thus: "Angel through faith, demon through fantasy, child through faith, sage through experience; man through the brain, woman through the heart; giant through hope, mother through sorrow, and poet through dreams." Another writer says of the Polish gentleman that he is "chivalrous, daring, and passionate. Ardently devoted to pleasure, the Poles embodied in their national dances wild and inspiring rhythms, a glowing poetry of movement as well as of motion, which mingled with the haughty fire a chaste and lofty meaning that at times became funeral. Polish society at this epoch pulsed with an originality, an imagination, and a romance which transcended even the common things of life."

This was the heritage of race that came to Chopin through his Polish mother, and no one has so well sung the glory and the sorrow of Poland, at one time the savior of Christendom, later the spoil of those whom she had saved from the ruthless hordes of the Ruler of the Faithful. His music shows the characteristics of his maternal blood and the influences of his early surroundings. The Polish nature is one of contradictions; so is Chopin's music. One of the most distinguished women of Paris, in speaking of Chopin's music, said that it suggested to her those gardens in Turkey where bright parterres of flowers and shady bowers were strewn with grave-stones and burial mounds. Even in his gayest moments the Pole is conscious of an undercurrent of melancholy.

There is no record as to the character of Chopin's father, but judging from his career he must have been a man of considerable resources and education. First he was bookkeeper to a French acquaintance, who was proprietor of a flourishing tobacco business in Warsaw; then tutor to a young Polish nobleman; later professor of French in the Lyceum at Warsaw, and afterward in the school of artillery and engineering and in the military preparatory school. Besides this he conducted a private school of his own. A lady who knew Chopin's mother, when the latter was advanced in years, described her as a quiet, intelligent old lady, of great activity, in contrast to the languor of her son, "who had not a particle of energy in him."

## CHOPIN'S EDUCATION.

Frederic François Chopin was born March 1, 1809, at Zelazowa Wola, about twenty-eight miles from Warsaw. His early education he received in his father's school. His first musical instruction was received from Zywny, said to have been a pupil of Bach—a good all-round musician, violinist, pianist, and composer, who remained his teacher until the age of seven, and then for twelve years. During this time Chopin must have made good progress, since before he had completed his ninth year he had played in public, and had become the pet of society, being hailed as a second Mozart. He also

composed mazurkas, polonaises, waltzes, etc., in his childhood days.

Joseph Elmer, Director of the Warsaw Conservatory, was Chopin's first teacher and his only master in composition. What his course of teaching was can only be inferred. We are told that Chopin's knowledge of contrapuntal forms was such as to exact the highest encomiums from his instructors. Liszt pays a high tribute to Elmer when he writes: "Elmer taught Chopin those things that are most difficult to learn and most rarely known: to be writing to oneself and to value the advantages that are obtained only by dint of patience and of labor." And yet, viewing the results as shown in Chopin's music, one is led irresistibly to conclude that both Zywny and Elmer must have permitted their pupil to develop his peculiar gifts in his own way—that way which is so often vouchsafed to real genius, that of intuitively following the best path. They certainly can not have tied him down to the course of rigid theoretic study as prescribed by the German scholasticism of that time.

## CHOICE OF MUSIC AS A PROFESSION.

Even during his course of study at the Lyceum he continued his work in composition, and in 1828 his Opus No. 1 was published—"Premier Rondeau," in C minor. It would seem that not until he had finished his studies at the Lyceum, in 1827, did his parents consent to his taking music as his sole aim and profession. During the next two years he must have worked most assiduously, both in composition and in piano-playing, particularly the latter, since it is not fair to suppose that he must have developed his peculiar style of technique before he wrote the compositions embodying such characteristics. He was getting further and further away from the prevailing forms and figures of piano composition. In 1829 Hummel visited Warsaw, and very soon after him Paganini appeared there in concert. Although Chopin held Hummel's work in high esteem, especially for teaching purposes, and in his early days even imitated, to some extent, the concertos and some minor pieces of Hummel, there is nothing in Chopin's music that would suggest that Hummel's playing exerted a permanent influence on him. Likewise in regard to Paganini, who so strongly influenced Liszt.

## FIRST CONCERT TOUR.

In July, 1829, Chopin set out for Vienna. He met with a warm reception from various musical people, and was generally urged to give a concert. This took place in August, and was pronounced a success; the orchestra, comers, joined in the applause. A week later he gave another concert.

It is interesting, at this day, to read criticisms upon his playing. One paper said: "There were defects noticeable in the young man's playing, among which we may specially mention the non-observance of the indication by accent of the commencement of the measure"; that is, that Chopin's phrasing was so much more delicate and subtle than was common to the fact that "he is a young man who goes his own way," and that "he desires to produce good music" rather than to please. And whither did that "way" lead but to the heights which only few others have scaled, and to fame as the composer *par excellence* for the piano; and did both "produce good music" and he has also pleased thousands, and no doubt will for many years to come.

Chopin, in commenting on the Viennese musical public, said that they had a taste for thumping, and that he was not to be taken for a fool. He was certainly not too roughly. "It is my manner of playing," he said.

## THE SECOND TOUR.

He returned to Warsaw, devoting his time principally to composition, and in 1830 again set out for a tour, certainly well-equipped with original compositions for the piano, and for public concerts. Two concertos, the variations on the air "Lac des dames," the "Fantasia on Polish Airs," the Polonaise in E-flat, afterward reworked and published as Op. 22, all with orchestra, a number of compositions for chamber music and a number of solo

pieces, études, nocturnes, and the favorite dance forms made up his repertoire of original compositions.

He never returned to Warsaw again. During this trip the Polish revolution broke out, and was suppressed with an iron hand and unsparring cruelty. Like a true son of his fatherland, Chopin suffered keenly. His impassioned study in C minor (Op. 10, No. 12) is said to have been conceived at this time, and to convey his despair over the fate of unhappy Poland.

It was in the autumn of 1831 that Chopin reached Paris, his future home, in low spirits and with little money. Yet he soon obtained a foothold, to which not only his genius but also his nationality contributed, for the French were ardent sympathizers with the Poles, and a Polish name, in certain circles, was a letter of introduction of the first value.

## CHOPIN'S PERSONAL APPEARANCE.

Niecks thus describes Chopin's personal appearance: "His face was clearly and finely cut, especially the nose with its wide nostrils; the forehead was high, the eyebrows delicate, the lips thin, the lower one somewhat protruding." Liszt describes him in these words: "His blue eyes were more spiritual than dreamy; his bland smile never withered into bitterness. The transparent delicacy of his complexion pleased the eye; his fair hair was soft and silky; his nose slightly aquiline; his hearing so distinguished and his manners stamped with such high breeding that involuntarily he was always treated *en prince*. His gestures were many and graceful; the tones of his voice veiled, often stifled. His stature was low; his limbs were slight." Mme. George Sand, in her novel, "La Comtesse d'Albani," thus describes Prince Karol, who represents Chopin: "Gentle, sensitive, and very lovely, he united the charm of adolescence with the suavity of a more mature age; and under the want of muscular development he retained a peculiar beauty, an exceptional physiognomy, which, if we may venture so to speak, belonged to neither age nor sex. The delicacy of his constitution rendered him interesting in the eyes of women. The full yet graceful cultivation of his mind, the sweet and captivating originality of his conversation, gained for him the attention of the most enlightened men; while those less highly cultivated liked him for the exquisite culture of his manners."

## A MEMBER OF THE PARIS MUSICAL CIRCLE.

Chopin met all the musical celebrities of Paris. The story of the visit to Kalkbrenner is too well-known to need repetition. It seems clear that Chopin did attend Kalkbrenner's classes for a short time. He writes as follows in regard to the influence these lessons had on him: "So much is clear to me: I shall never give another as a Kalkbrenner; he will not be able to alter my phrase during but noble reason to create a new era in art. If I now continue my studies, I do so only in order to stand at some future time on my own feet." Other of Chopin's musical friends and acquaintances were Cherubini, Bellini, Hiller, Berlioz, Meyerbeer, and Liszt.

Chopin's first concert was on February 26, 1832. While it brought him artistic recognition, it was not a success financially. Yet later we find that he had a fair number of pupils, at a remunerative price. This income and the help he drew from his compositions formed no small means for him, but he was compelled to live after an inconsiderable sum, who he was compelled to live after his own, and when his health began to fail, the constant worrying to make ends meet contributed much to accelerate his decline.

Up to 1832 he played in public, but only occasionally. He felt that his genius could not co-exist with great success. Speaking to Liszt on this point, he said: "I am not suited for concert-giving. The public intimidates me, their breath stifles me."

## MENDELSSOHN AND SCHUMANN ON CHOPIN.

In the summer of 1835 he met Mendelssohn and Robert Schumann, the latter being at the time a champion of the Polish composer in the German musical press. Mendelssohn, in a letter, says of Chopin's playing: "There is something thoroughly original and at the same time so very masterly in his playing that he may be called a really perfect virtuoso." Schumann,

in his vigorous, poetic way, gives a most delightful record: "A never-to-be-forgotten picture to see him sitting at the piano like a dreaming seer. Imagine an Æolian harp that has all the scales, and that these are jumbled together by the hand of an artist into all sorts of fantastic arabesques, but in such a manner that a deep fundamental tone and a softly singing upper part are always audible, and you have an idea of his playing."

## GEORGE SAND.

It was in 1837 that Chopin met Mme. Dudevant, known to the reading public as George Sand. She was his senior by about five years, separated from her husband, and had won notoriety by her literary works and a wild Bohemian life. She rejected marriage, and had boldly denounced it in some of her writings. The acquaintance between the two developed into something like a civil marriage, which lasted for about nine years. The difference in their natures showed itself in the epiphany, if one may use the word, which each wrote on their relation, after the final rupture. Chopin said, "All the cords that bind me to life are broken." It is certain that the last years of his life were greatly saddened by the break. George Sand said, "Two natures, one rich in its exuberance, the other in its exclusiveness, could never really mingle, and a whole world separated them." It must be confessed, however, that between the years 1837 and 1847 Mme. Sand was everything to Chopin—physician, nurse, schoolmistress, cook,—all the time keeping up her work with the pen so that the frail genius might be cured of his comfort.

## THE END OF A GENIUS.

It is not needful to recount how year by year Chopin grew weaker and weaker, all the time creating his great musical compositions. Everywhere he went,—France, England, Scotland,—he was treated with the greatest consideration, but the hand of fate could not be stayed. He breathed his last October 17, 1849. He was buried in Père-Lachaise, Paris, near Cherubini and Bellini.

## CHOPIN'S TEACHING.

As said before, Chopin, like many other artists and composers, was compelled to resort to teaching in order to support himself. Accounts that we have show that he took great pains with his pupils' touch. Scales had to be played legato and with full tone; very slowly at first and gradually quicker. Scales with many black keys were taken first. "Everything is to be read *con sordito*," he said, "everything must be made to sing—the bass, the inner parts, etc." Trills had to be played with perfect regularity, all little ornamental notes with delicate grace, and usually a little precipitated toward the next main note. To favorite pupils he played a great deal—Bach's fugues and his own works by preference.

In the notation of fingering Chopin was very particular. In Nikolai's edition will be found many peculiarities taken from Chopin's pencil marks on copies belonging to his pupils. It is said that he always kept a metronome on the piano he used for his teaching. Of tempo rubato he said: "The singing hand may deviate; the accompanying must keep time." You meeting if you wish to play: 'hear good singers, and learn to sing yourself.' It was another of his injunctions. He also greatly encouraged ensemble playing of all kinds, and frequently used a second piano part in teaching.

He was a strenuous advocate of the necessity of a musician having a thorough knowledge of harmony and counterpoint. He himself had projected a book upon the theory and art of music and piano-playing; but only a few pages were written, and the ill-health of his last years prevented a completion of the work. It was destroyed with other unfinished works.

SUCCESS IN BUSINESS.—A prosperous man of business, who began his career as a poor boy in a commercial city, and lived a life of struggle with temptation and whatever success he had attained he attributed wholly to the gift of insight and foresight in thought, and to the use of diligence and tact in action. His character and conduct he left to his enemies.—*Home Journal.*

## CRITICAL ESTIMATE OF CHOPIN'S PIANO-ESTIMATE COMPOSITIONS.

## BY J. C. FILLMORE.

WHILE it is not possible to decide absolutely as to the date of composition in regard to all the works of Chopin, the order of composition is approximately as follows:

From Op. 1 to Op. 15, inclusive, were written before he went to Paris; so was the Concerto, Op. 21, which was composed before the other; from Op. 16 to Op. 52 fall between 1832 and 1843; from Op. 53 to Op. 65 belong to the years 1843 to 1847. The works numbered from Op. 66 onward are all posthumous, and the single exception of the "Fantasia Impromptu," Op. 60, are comparatively insignificant pieces, which Chopin himself intended to destroy.

Of all his works, none are characterized by more beauty, freshness, originality, or vigor than his Concerto in E minor, Op. 11. Of the works written in Paris before 1843, when his disease began to be serious, those most original in form are the ballads, mazurkas, and impromptus. Some of the nocturnes, mazurkas, and polonaises are, however, equally characteristic and significant as regards their content, and extremely original in melody, harmony, accents, figures, and phrasing. The most important compositions after this period were the splendid and imposing Polonaise in A-flat, Op. 53, the "Polonaise Fantasia," Op. 61, and the beautiful Berceuse, Op. 57. But while there are degrees of excellence in his works, there is almost nothing in Chopin's pen which is not beautiful, poetic, significant, and full of the real inspiration of true genius, the expression of the innermost life of a born artist, a passionate lover and worshiper of the beautiful, serving his beloved art and its ideal aims with unswerving and conscientious devotion.

As regards the emotional content of these works, perhaps little need be said to what has already been said. Chopin's emotional life was determined first of all by his inherited traits, mostly Polish; then by the political disasters which befell his country, and the consequent personal misfortunes of his friends and countrymen; and, lastly, by his intellectual life and his social relations. His life in Paris was an exciting one, the life of his comparative seclusion from the public. He was in daily intercourse with the most intellectual men and women of Parisian society—artists, authors, wit, such persons as Heinrich Heine, Eugène Delacroix, J. A. Schaeffer, Franz Liszt, Mme. George Sand. His evenings were passed in the salons of beautiful, intelligent, aristocratic ladies, whose noble charms attracted this select company of congenial spirits; and there art, literature, and the higher life of intelligence were enmeshed. In this circle the noblest among Chopin's countrymen found place, and in him they found a most ardent sympathizer with all their past sorrows, the woes of their present exile, and their pathetic hopes and aspirations.

There is a certain heroic vein in many of his compositions, which comes of his glowing patriotism, notably in his polonaises, which are among the most characteristically national of his productions. But this heroism is, after all, a very different quality from that which Beethoven was inspired by the same name. It lacks the ethical element, and it never suggests religious elevation. The heroic feelings expressed in these works are more of pride of birth, of military ardor, of national humilitude, of the outraged self-love of a people, once celebrated for glorious military achievements, but now downfallen and oppressed, than of the moral indignation of a man struggling with temptation and with outward hindrance to the higher life, the striving after the highest ideals in character. Not that Chopin is ignoble, or immoral, or even irreligious; not at all. He was brought up a strict Catholic, and his early religious training, not unminged with the pure superstition, was a good ground; his whole character was permeated with a fine moral sense, with refinement and high-bred courtesy. He was a man of the world in the best and highest sense, but still a man of the world. His interests are human interests; his relations human relations; his joys and sorrows grow out of his social

surroundings, and when bitter disappointment overtakes him, his consolation is to be found in his relations to his fellows and in his beloved art. His highest mental resource seems to be the love of the beautiful and the power to create beautiful forms adapted to his need of emotional expression.

To Chopin we owe, then, for perfect expression of the emotions engendered in a high, refined, exclusive, intellectual society, as well as of those peculiar to his childhood and his nation, and for perfect embodiment of beautiful conceptions in highly original forms; not for moral inspiration or religious uplifting. The "religious passion and elevation" and the "widening of men's moral horizon" justly ascribed to him are not to be found in Chopin. By so much is the Polish composer inferior, in that the content of his greatest works is on a lower emotional plane than that occupied by the noblest utterances of his great predecessor. In originality and power of conception, in invention, in mastery of his musical material he is inferior to no one. What he had to say was his own, it was great and beautiful, and he said it in a manner above criticism; but it was not the highest and noblest thing yet said in the language of the pianoforte.

## CHOPIN BIBLIOGRAPHY.

There are a number of works—biographical, critical, and otherwise—concerning Chopin. We give a list of some well-known and standard works:

Bennet, Joseph.	"Life of Chopin".....	\$0.65
Pinck, Henry T.	"Chopin and His Musical Era".....	1.50
Karaszewski, M.	"Frederic Chopin," 2 vols.....	2.00
Kiesewski, J.	"How to Play Chopin's 'Great Works'".....	1.75
Liszt, Franz.	"Life of Chopin".....	13.00
Niecks, Frederic.	"Chopin's Piano Music".....	1.00
Musielin, J.	"Chopin's Great Works".....	10.00
Sand, George.	Sketches from "History of My Life".....	1.00
Willeby, F.	"Life of Chopin".....	3.00

Besides the above works, sketches of Chopin may be found in a number of works devoted to biographies of musicians.

## HARKING ON ONE STRING.

I SUPPOSE that a man is justified in talking on subjects with which he is best acquainted, but it is rather irritating. A shoemaker who clings to his last in working hours and out of working hours is apt to be a very tiresome companion. Take an example from one of the higher arts. Some of my best and dearest friends are musicians, and it is a delight to associate with them, but I feel that I should be fonder of them if they could occasionally leave their music art behind them. I love music, but when it follows you around like a jealous wife, insists on intruding at your luncheon, dinner, and supper, abhors you by the bestial howl at street corners, its beauty becomes monotonous.

A musician seems to be so deeply absorbed in his art that he can not escape from it, and he carries it about with him as a snail carries its shell. If you are engaged in any sort of conversation with him, he is liable to ask you if you remember a forty-seventh bar in Brahms' F major symphony, or if he has noticed the wonderful orchestral explanation that Wagner has given to Tristan and Isolde's kiss, or if you have fully pondered the wonderful chromatic change that Rimsky has made in his overture to "Donna Juana." Of course, you say "yes," and you agree with him on your common, and you find that some other remark would fit the occasion better. I was once a victim at a formal dinner where diminished thirds were introduced into the conversation, and a critic would drag you after him into the brambly wood of criticism. All this is ruinous to the gentle art of conversation.—*Boston Herald.*



## COUNT ZICHY AND THE CULTIVATION OF THE LEFT HAND.

BY ALFRED VETI.

I REMEMBER the day as though it were yesterday. Lebert was my master at the time. He was thundering around the room and working himself into a passion over a Mozart concerto which I was then studying with him.

Suddenly, we heard a knock at the door.

Upon Lebert's "Irrer!" two gentlemen entered. The taller of the two was Count Géza Zichy, the other his traveling companion.

Count Zichy was a man of handsome appearance. Tall, well built, with expressive features and polished manners, he revealed the aristocrat at first glance. His right arm, or what appeared to be, was covered and carried in such a way that no member was missed. He explained to Lebert that in traveling through the south of Germany he stopped off at Stuttgart to visit the eminent musicians of the Svanian capital. He had long entertained the idea of meeting the celebrated chief of the piano department of the Stuttgart Conservatory, and had availed himself of the first opportunity to do so.

After a few moments of conversation, the count alluded to the loss of his right arm.

While out hunting he met with the tragic accident which had cast a shadow on his life ever since. He had been shot in his right arm, and was consequently compelled to submit to its amputation.

Passionately addicted to music since his earliest infancy, having enjoyed the tuition and intimate friendship of Liszt, he thought that his favorite pastime, piano-playing, was now at an end.

His fears were unfounded. Encouraged and inspired by Liszt, Count Zichy devoted all his attention to the cultivation of his left hand. In a short time he had acquired such proficiency in the use of the remaining member that he was enabled to play almost every thing with the left hand alone.

Upon Lebert's request, the count seated himself at the piano and began playing his own arrangement of Mendelssohn's "Am Flügel des Gesanges."

It was certainly one of the most original performances I ever listened to. Here was a player capable of bringing out with one hand the same effects as an ordinary pianist was with two.

The term "ordinary pianist" would not apply to Count Zichy. His playing was imbued with the same warmth, poetry, and passion as though nature had allowed him the use of both arms. He brought out the cadence of Mendelssohn's exquisite melody with the most touching expression—the more touching, as we had just listened to the pathetic tale recounting the loss of the right arm.

Lebert had tears in his eyes and appeared deeply affected by the playing of the count.

The latter then explained a few matters pertaining to his manipulation of the keyboard. The pedal, of course, plays a very important part in connection with left-hand playing. While the thumb principally carries the melody, the harmony, especially when the ordinary arpeggio is introduced, is sustained by the pedal. Thus, the same effect is produced as though two hands were playing. Indeed, I imagined I was listening to a two-handed pianist while listening to Count Zichy. His command of the keyboard was remarkable, and his playing, though hampered by the loss of one of his hands, miserably by a degree.

Since then Count Zichy has achieved great celebrity. Besides being appointed to the position of President of the National Conservatory of Budapest, he became the director of the Royal Opera in the same city. An opera of his was performed at Berlin some time ago, at the request of the German Emperor, and with great success. A most charming man, an excellent pianist, a distinguished musician—such is Count Géza Zichy.

The cultivation of the left hand receives by far too little attention.

## THE ETUDE

The first person who called my attention to that fact was Theodor Kutzer, the eminent pianist of Paris. He maintained, and justly so, that the attention of pianists is usually devoted to the right hand almost exclusively. There is no doubt that the greater part of pianoforte literature contains compositions in which the bulk of the work is given to the right hand. It is ridiculous to assume that the left hand is of equal importance. Nevertheless, the left hand requires equal, if not more, attention by reason of its natural weakness.

Man is by nature right-handed. Scientists claim the higher the civilization, the more highly does one hand, almost universally the right, develop in education. It naturally follows that the left hand ought to receive more attention than it does.

In polyphonic music such as Bach, Scarlatti, and the older masters, the work is divided equally between both hands. It is for this reason that teachers insist upon the study of those masters. In the study of polyphonic compositions where the part-playing is divided between both hands or where the principal theme is given to the left hand, then passes to the right and then back again to the left, or vice versa, ambidexterity, or the faculty of using both hands equally well, is cultivated. The left hand thus receives more attention than in homophonic music, where, to speak crudely, the melody is given to the right hand.

In the inventions, preludes, and fugues from the "Well-tempered Clavier," toccatas and innumerable compositions by Bach, the best student will be able to find an inexhaustible collection for his purpose.

Raff has made some selections from Bach's violin solo sonatas, arranging them for piano solos in which the left hand plays a very important part.

Saint-Saëns has done likewise, without assigning any particular importance to the left hand. He gives, however, the first page of the *Andante* of the third violin sonata entirely to the left hand, in his arrangement for piano solo.

Brahms arranged the celebrated violin chaconne for the piano, giving it to the left hand alone.

When John first came to this country his right hand one day became disabled. He thereupon arranged one of Bach's compositions for the left hand alone, and played it in public. He also played Brahms' arrangement of the chaconne for the left hand alone—a feat which I never heard performed by any pianist either before or since.

To Bach admirers with moderate technique wishing to cultivate left-hand playing, the following pieces may be recommended: Gavotte in D-minor from English suite, No. 6, and Gavotte in G-minor from English suite, No. 10.

Handel will repay the student on the lookout for left-hand practice in his suites. Haydn and Mozart do not afford many opportunities for the cultivation of the left hand. A favorite figure with Beethoven is the broken octave. We find examples in the following sonatas: Op. 3, No. 3, first movement; Op. 13, *allegro*; Op. 28, *scherzo*; Op. 54, *allegretto*; Op. 31, No. 2, *adagio*; Op. 106, *allegro*, and others. (Beethoven, in his recent book on "Beethoven's Sonatas," suggests a very practical way of overcoming the difficulty in the twenty-second bar of the first movement of the F-minor Sonata, Op. 2, No. 1.) Beethoven offers some excellent left-hand practice in Op. 53 and Op. 57, as well as in the Minuet, Op. 22 and Op. 30 (last movement).

Weber's sonatas give the left hand some hard nuts to crack. Thus, the C-major Sonata (first movement) contains some splendid passages for the left hand.

Brahms arranged the last movement of the same sonata—the so-called "Perpetuum Mobile"—for the left hand, thus turning it into a magnificent étude. Tchaikowsky did the same. Weber often gives delicious bits to the left hand indicating a "cello-like" character, as in the trio of the Minuet (C-major Sonata), *Andante* (A-flat Sonata), *Andante* (D-minor Sonata).

An exceedingly difficult run in broken octaves for the left hand is found in Weber's "Concertstück" (*allegro passionato*, toward the end). The pianist who can play that run in the proper tempo can lay claims to possessing a highly cultivated left hand.

Mendelssohn's Song Without Words, No. 11, *Andante grazioso*, affords excellent practice for the left hand.

Every pianist grinds his teeth at the recollection of the *ngly* passage in the first movement of the G-minor Concerto by the same composer. If all the tears that have been wept over that passage could be brought together, they would represent oceans.

"Pantalon and Colombine," in Schumann's *Carnival*, presents some knotty points for left-hand practice. The left hand of the *Arlequin*, by the same composer, is rather tricky. The left-hand passages of diminished sevenths in Schumann's Concerto in A-minor, which, by the way, Leschetizky divides between both hands, give some pianists a hard time.

Chopin contains innumerable examples for left-hand practice. Thus, the C-minor Étude, Op. 12, is probably the best étude ever written for the left hand. The A-minor Étude, Op. 25, contains some difficult passages for the left hand. The C-sharp-minor Étude, Op. 25, is splendid for the purpose of acquiring a singing and declamatory style. The E-minor Concerto contains a celebrated left-hand passage in the first movement. The "La ci darem la mano" variations contain a separate variation, and the trio for violin and cello, a very tricky passage for the left hand. The A-flat Ballade offers a splendid passage, and the prelude in G is a study by itself for the cultivation of the left hand. Excellent examples are also found in the E-flat-minor Prelude, as well as in the last movement of the B-flat-minor Sonata, by the same composer.

Liszt's piano music bristles with left-hand passages. To begin to enumerate them would mean not to stop. Heusselt gave the development of the left hand great attention. Thus, the following études were written with that particular purpose:

"Danke ich dich dem Sterne," "Entschiedenem Glück," "Orange, tu so sanftes m'abbatte," "Dorsin marie." The slow movement of Heusselt's Concerto in F-minor, besides being beautiful music, will serve splendidly as a left-hand study.

Whole collections of études have been written for the cultivation of the left hand.

Thus, Dr. Edmond Krause's "School for the Left Hand" contains fifty exercises for the left hand alone. This work is not well known and deserves a greater popularity.

Czerny's Op. 369 contains ten great études. The present writer may spend an hour over No. 7 of this collection during his student days in Paris, and never regret it.

Tappert has written a collection of left-hand exercises as well as Géza Zichy. The last-mentioned collection contains an excellent arrangement of "The Erlking" for the left hand alone. The most recent left-handed specialist is the Parisian pianist and pedagogue, L. Philipp, who has published quite a collection of left-hand passages, arrangements from Chopin's works, with Durand and Schoenewerk (Paris).

"My teacher would so during my lesson I should think he would fall dead at the end of the hour," said, in comedy, an admiring pupil of her professor.

But it was far her to work, not he. "Yes, but you have to. These pupils stand there like sheep. They have no idea what to do, they don't know. You have got to show them."

There they are and there you have the source of the incomparable stolidity of the average debutante—the average singer, in fact. Their inside eyes are glued to the visions of the teacher's actions. Their mental effort is all given to remembering just how he did and how he sang and what he said. It is memory, not creation; it is recitation; it is monkey and parrot imitation, not interpretation. Let teachers aim to find out how to get pupils to work, and not waste their energies in carrying mentally inert pupils on by main force—  
"Courier."

## THE FIRST TWO YEARS OF PIANO MUSIC.

BY NELLIE SQUIRE.

THE importance of the first year's work is sadly overlooked and, unfortunately, the opinion is current, even among well-educated people, that any one who knows a little music can teach beginners. The result is that many promising musicians who might have been a pleasure to themselves and to others, hopelessly spoiled, and that most abused of all instruments, the piano, has fallen into disrepute.

In the beginning of a musical education special attention should be paid to giving and forming musical ideas in the pupil. He should be led to know that music is the language of emotions, and a method of expressing thoughts, moods, and fancies. Develop a sense of rhythm and cultivate the imagination. Do not say too much attention to technique, as that can be gradually built up by a careful teacher. Too much technique at first hinders the pupil and stunts his musical sensibility.

The pupil should, in the beginning, be with the teacher as often as possible, taking at least two lessons a week. When the great number of principles and rules necessary to the understanding of even the simplest exercise is considered, the beginner's difficulties will be appreciated. The child's mind works so slowly at first that he can take up only a little information at one time, and he must be often with the teacher to review what he has learned and to take in new ideas. Remember that the material given in one lesson is not judged by the teacher's ability to give impressions, but by the pupil's capacity for receiving impressions.

One of the teacher's hardest tasks is to get the pupil to think musically. She should make plain to him that there are three things—first, notes in the book; second, keys on the piano; third, that for which the other two exist, that is, tones—to be heard. The teacher should see hering in making everything perfectly plain, at the same time arousing the pupil's interest and holding his attention. It will be seen from this that the first lessons are likely to be painfully slow, but, no matter how long it may be, the pupil must wait this way. If once he grasps the first principles of music, he will soon make up for what seems like wasted time.

The child's mind resembles the more or less fertile soil in which we sow our seeds. We plant a germ of thought, and, if the conditions are favorable, in due time the tiny seedling appears. If we force the plant unnaturally, we do so at the expense of its future growth and strength. So in music, if the growth is to be sturdy and blossom into full maturity, it must be slow and steady.

Many reviews are necessary and frequent questionings on important points are beneficial. As different writers have different specialties, many books from many composers are better than one book, and several pages of work within the easy comprehension of the pupil are better than one short and difficult lesson.

The average child of twelve or over should, within the first year, accomplish the following:

Some small exercise book; E. D. Wagner's "First Book" preferred. The twelve major scales in one octave. The twelve major common chords on the tonic of each key. Transposition of simple exercises into all the major keys. Several easy pieces.

Additional books to be used as auxiliary readers at the discretion of the teacher: Diabelli's "Duet," Op. 149 and 163; Diabelli's "Twelve Little Pieces," Op. 125; Schumann's "Album for the Young," Op. 68; "Standard 1st and 2d Grade Pieces"; "Duet Hour"; Landow's "Sight Reading Album."

In the second year special attention should be paid to the development of technique. If careful work has been done during the first year, the pupil will have acquired a moderately good legato touch. If necessary, finger-exercises can be introduced here, and, as by this time he will recognize the need of building up a correct technique, the pupil will then be the teacher's ally in this year. Careful and correct pedal work commences in this year. A few simple sonatas should be taught and an effort made to give the pupil an insight into the best

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musical literature. The teacher can choose her material for this purpose from a large and excellent assortment of classics prepared for children. Schumann's "Albums," Op. 68 and Op. 15, can be commenced in the first year and continued in the second year. They are excellent both for technique and imagination. Each some dance pieces, and when, near the end of the year, the more simple dance-forms—as marches, waltzes, and polkas—have been mastered, introduce some of Chopin's Mazurkas.

Now, when this has been done, urge the pupil to do some independent work in sight-reading, and suggest some suitable music for this purpose. Let him choose where he will in the musical field, gathering flowers to his pleasure. If he has been well taught, he can be trusted to choose the best music, and in his playing he will develop an individuality of his own.

The teacher should remember that each pupil is a different combination of qualities—mental, moral, and physical, and presents a new problem to be solved. In order to solve these problems the teacher should have not only a good musical and a good ordinary education, but an abundance of tact—tact to encourage the timid, tact to overcome the stubborn, tact to arouse the indifferent. In fact, she can not be too wise to grapple with these most important of all problems—the children. She should be familiar with the broad, underlying principles of teaching for teaching is teaching, whether the subject is music or mathematics.

The second year's work will take in the following: E. D. Wagner's "Instruction Book," part II; twelve major scales in octaves, thirds, and sixths; twelve minor scales in one octave. Principal chords of every scale. Sonatas in duet form, or very simple ones from modern and classical composers.

Additional books suggested: "Masters for the Young," Rauhut, 5 vols. Schumann's "Albums," Op. 68 and 15. Handel, "First Studies." Dance music. Sheet music.

## HOW TO SUCCEED IN MUSIC STUDY.

FOR AMATEURS.

BY ERNST BROCKMAN.

Go to work at once. To become even a moderately good piano player requires more time and application than most young people think. Present work is important work.

Follow implicitly the directions of your teacher. He knows there can be no success, in any large sense, without many heroic efforts on the part of the student to overcome difficulties which are not at all always present. He will not assign works of unnecessary difficulty, but will more probably give first, and always, those which are of greatest importance at the time.

Just at this point pupils often stand greatly in the way of their own progress. They condemn some thing the teacher does, saying if he would only do so and so, taking matters into their own hands. This begins in a small way, grows on them, unperceived, until it would appear as if the relationship between teacher and pupil had been reversed—the pupil always knowing what the teacher should do, never following his directions. When the step indicated by the teacher has been well taken, he can point out the next. If you desire success, strive constantly to measure up to his requirements.

Get an ideal of the piece. It means something. The composer meant to say something; does he say this and that? Take the right-hand part, or something to do? Taking the right-hand part, or something to do? To form a sort of design—a little fragment. Play over this little idea several times, to impress it on your mind. Then take up the next in the same manner, after which play the two as they stand several times. Then add the next, and so on, returning to the beginning each time. Investigate each little phrase carefully, and endeavor to put the accent in the proper place. In this manner you will learn how the composer has put the piece together.

Now, having in mind some idea of the effect the composer desires, it is time to train the hands to produce that effect. Real piano practice now begins. Take again a small portion, play it very slowly but firmly and vigorously, with good measure-accents, but with little attempt at shading or expression. Aim for a steady movement; compel yourself to go slowly. You will feel the music and know that it should go faster, but resist the inclination for the present. Put the idea of music away from you for a while and strive only to conquer the technical difficulties of the piece. This is the way to get control. Do enough of this sort of practice, and speed and fluency will almost come of themselves, and repose in playing along with them. Difficult parts (sometimes the whole piece) should also be practiced with each hand alone.

All theoretical studies, such as harmony, form, etc., are needful, for they help to a better understanding of music, and one can surely do that better which is done intelligently. But these studies do not take the place of practice. Those who would play must practice—practice systematically and practice a great deal. And this practice will again react on the theoretical studies, for one who can play has music as a language, and is prepared to investigate practically all theoretical points in standard pieces which may come up for study. It is but the old rule that theory and practice must go hand in hand—the one is the complement of the other. There is no branch of musical study which one can afford to neglect, because each helps the other.

If you enter upon music study, set your heart upon victory. Your teachers and your books are helpers. The chief factors in the struggle are yourself and the subject in hand. Upon one thing all teachers of all branches are agreed: that the student who will press on steadfastly and not yield to the apparent hopelessness of the task, will one day conquer. All at once, it seems to be his own and entirely within his power. But one must think—must strive more and more for the spirit of the student. It is possible to answer very glibly one of the questions in one of the little "Primer of Music," and yet "miss it," as students say, for that answer may contain a vital truth, may formulate an important foundation principle, of which the student has not the faintest conception.

Everything is simple when we understand it; everything is easy when we have learned to do it. Let us determine to succeed.

## THE STUDY OF THE REED-ORGAN.

BY CHARLES W. LANDOW.

MANY a needy teacher could build up a paying class if he would master the possibilities of the reed-organ. The ordinary playing of children and those who are expert in the melodies, and when the right style of music is used, and, above all, when the player can make a distinct rhythmic accent evident, the instrument makes delightful music. There is also much to learn in the best management of the stops. An ordinarily good piano-player can master the peculiarities of the reed-organ with a few months' practice. If a part teacher of this instrument is not to be had, there are fine collections of special reed-organ music, and special studies that will show the earnest teacher just what can be done and how best to do it. There is a demand for good reed-organ teaching, and there are many teachers who could easily fit themselves to teach it correctly. But these things must be remembered: the reed-organ is not a pipe-organ; it is not a piano; it has a technique and tone of its own, and these are as distinctly characteristic as is the touch of the piano or pipe-organ.



# Vocal Repertory

CONDUCTED BY

H. W. GREENE

## CHATS WITH VOICE TEACHERS.

### II.

It has often been a question in my mind how nearly the profession might get together, as it were, on points which must, of necessity, command the attention of all. The subject increases in interest as we examine it, and will perhaps establish a line of thought of some value, and at least serve to show that there are many topics comprehended within the limits of vocal effort in regard to which a comparison of results could not prove rivalry, but rather, if pursued in a spirit of friendly cooperation, would so systematize the work of the teacher that much which to many is only partly clear might be made entirely so.

Not the least among these may be mentioned the terminology of the art. I do not refer to the terminology of the phases of vocal tone, such as the names of the different registers,—though much could be accomplished in that direction,—but to the traditional terms which have been employed by the different masters in their published works. Surely, this would be a most fruitful field. We all know that, among early writers, before the signs for the various embellishments had come to be recognized by common consent as hindling, nearly every author was a law to himself.

Those who have read Nava's invaluable books, "The Elements of Vocalization," have noticed his different terminological signs which were carefully compared with other writers of the same period. The effect is shown in the utter unreliability of the technical work of printing, as illustrated in the engraving of music plates. Most of our studies are reprints from old foreign publications; and many who stamp the notes into the plates is not supposed to know the peculiar meanings attached to the so-called grace notes, but makes as accurate a copy as possible from the manuscript, the result being most conflicting ideas as to the original intention of the composer. Succeeding publishers have had the dice with which they stamp notes conform as to the spelling of the old models, so we are confronted with a conglomerate of characters which, to the student especially, seems impossible, or at least improbable, things.

The appoggiatura and acclatura and the various gruppetti, with all the theoretic and traditional light that may be shed upon them, are constant source of inquiry as to the exact purposes of the writer. The old editions of Schumann and Schubert and the operatic scores are filled with these inconsistencies. There is no question but that Mr. Louis Arthur Russell has made a valuable contribution to literature in his great work on the "Embellishments," which is quite as important to the vocalist as to the instrumentalist; but the responsibility rests with the teacher to use his influence with publishers to make all new editions of reprints conform to modern usage.

Another matter of interest to teachers may be comprehended by the bibliography of technical exercises. Here is a field—apart from individual prejudices as to what may constitute the correct tone or method—which interests every teacher. The question is not what studies do you write for your pupils; because all of us, after arriving at a certain point, discard the pencil and turn to the library, and afford an admirable assortment to select from—good, bad, and indifferent. If the consensus of opinion could be had on some of the following questions, what a help it would be to many teachers who have had their attention called to the topics that others were using with eminent success.

What do you consider the best group of vocalises for early, middle, and advanced grade students?

What author gives the best special exercises for the trill, portamento, and other embellishments?

any exterior conditions for its betterment, but must solve the entire tone-problem unaided by discoveries, inventions, or appliances. The sooner the student grasps this truth, the sooner will he fully value the practice hour and gain its maximum of benefit. So let us make a rule or two to fit our own particular needs.

1. Tone quality is true picture of a mental condition. We are told in Proverbs that "As a man thinketh in his heart, so is he." So with the voice: as you think a tone, so is it. This must not follow immediately, since obsolete muscles and unvoiced interference may distort the mental picture; but it will follow eventually with quiet question, and this certainly gives us a cue for practice, which is never to allow an impure ideal to exist in connection with vocal effort.

This leads us to the next step, which is that the quality of the practice tone can never be sustained so near to the pure ideal in a loud stress as in the medium stress. *All tone practice should be in half voice or between half and full voice.* Here we are in danger of a misunderstanding, for the unthinking pupil will immediately associate half voice with a devalued tone, which is the great error. The vitality of the tone is as real and imperative in one stress as in another, which actually makes us into the realm of method, which I wish to avoid in this talk. I am assuming that the pupil who reads this is singing correctly produced tones, and I am only getting at the best way to secure results under those conditions.

Now that we have touched upon tone ideal and stress in practice, let us form a rule for our guidance as to the length of time and as to mode. The vocal instrument has positively no limitations; it will yield nearly everything in due time to the pupil who refuses to take "no" for an answer; but coaxing and coddling—in other words, patient attention to system and detail—are sometimes necessary to a degree that simply paralyzes the comprehension of the student. Therefore we give *the time possible to vocal practice*, guarding carefully against fatigue, which is a useless warning if the practice periods are short and the rest periods twice as long. For example, if one has his entire time to devote to singing, by beginning at nine in the morning and singing fifteen minutes and resting thirty minutes, he will, by half past five, have gained three solid hours of practice, and in a manner impossible to cause fatigue, and has had five hours in which to eat, sleep, and do other things, which other things should always be selected with a view to their possible influence upon the strength required for the real work of the day.

As to the mode of practice, I advocate the practice of all exercises such as scales and single tones to be done standing, and usually unaccompanied. When it is possible, the practice of vocalises, songfests, and repertory should also be done standing, with an accompanist at the piano. These conditions are unusual and ideal; but for school singing, the ideal conditions argue for ideal results; and if we can not have ideal conditions, we can set them for our standard, and come near to them as possible. Our results will conform invariably.

Finally, don't expect your voice to begin to reveal its true character or its possibilities in less than three to five years, and then give five years more to which to mature. The teacher who expects to see their look upon singing as an art easily attained and quickly remunerative. Hopes and fears have no place in the crucible of the vocal alchemist. If he has taken up the art which will only be solved by the almanac and the wisdom and pen may be divided into two classes. He has erred in his selection of a profession, then, indeed, he was born under an unlucky star.

The fundamental construction of the voice rests in character. It is a matter of degree, or of more or less beautiful character; but it is unchangeable in type. Often there will be found, among the ignorant, voices like velvet, and when you come to know the possessor of these voices you find that they have a beauty of nature, and that the voice is but the natural expression of this beauty of nature.—Ez.

## QUESTIONS AND ANSWERS.

AMONG the many questions received were a number bearing upon the physiologic side of singing. It happened upon me they deserved treatment from the hands of a specialist, for which reason I have solicited and obtained the cooperation of Dr. Frank E. Miller, of New York city, a man who, by his skill and eminent success as a singer among physicians and as a physician among singers, has won high position as an authority.

—EDITOR.

The questions and answers are as follows:

QUES.—1. What is a note? How are they brought into existence? And are they detrimental to the health and to the voice?

ANS.—Using the voice recklessly when rest should be had often develops what are called nodes on the vocal chords, which constitute one of the most familiar forms of vocal catastrophe. The cause might be simply a severe spell of coughing. To simplify the matter, perhaps the node is an edema—a swelling from effusion of watery fluid in the cellular tissue beneath the skin or mucous membrane. If aggravated by the continued use of the voice, it may develop and become exceedingly dangerous by extending inward to the real tissue of the chord itself. The membrane is thickened by the watery secretion, and much the same thing happens that has often occurred to many in the case of a pinching bruise or blistering burn. While the node has been a cause of some aggravated cases of vocal catastrophe among people who aim to sing, yet a reasonable amount of precaution will tend to minimize the chances of attack. Singing in a room where there is smoking is a prolific source of nodal formations, breathing a dust-laden atmosphere, continuing effort to carry on vocalization in the care or amid the noise of street traffic, are fruitful agencies of vocal catastrophe. If the singer foolishly insists on using the voice when it should have rest, the node will extend into the chord tissue, and then we have a most unfortunate condition. The chord loses its elasticity; it refuses to respond; it will neither set nor will it consent to be acted upon.

The mechanism of the node can be said to arise from a disturbance of the equilibrium of the hollow spaces in the vocal anatomy. By this I mean that the weakness is developed in the vocal chord; that is, by disturbance of the center of mechanical resistance and by compression of the vocal chord at the point of contact developed into a node. Too much can not be said of the traumatic node; that is, a node caused by some force outside of incorrect use of the voice. It is well for some specialists attribute the formation of the node—for instance, to the singing of the French "Ah" by the singer, and the English "A" by the singer. The node treated by the case of a very prominent baritone. His throat was sprayed by a specialist, who allowed him to rest immediately into the cold air. The result was that he lost his voice and had a severe attack of bronchitis, which lasted several days, during which time he was hoarse in one room and not allowed to speak or to sing his voice in any way. When the quality of his voice was almost entirely restored and the vocal chords paroxysm of coughing which he had in the night he lost his voice again; and upon examination the next morning a most gigantic node was found, caused by the explosive coughing. Had the node occurred immediately after the spraying, it would probably have been attributed to the class of nodes appearing after incorrect methods of singing. The node followed the normal course, and the patient was unable to sing for a month, thereby losing a thousand dollars in engagements. However, ultimately the class of nodes perfect again, and the singer's voice is now as good as ever.

Indirectly, nodes are very detrimental to health; they are not painful, but they are a decided source of middle voice, which greatly disturbs the mental attitude of the vocalist, and leads one to concoct all sorts of schemes for the restoration of the quality of tone, just far from the method which they have been taught by their various teachers that in time they have not even a semblance of the right method of using the voice.

In speaking in general terms of the node, as on the septum, false teeth, etc., we may say that they are prime factors in influencing the hollow spaces of the voice, which may be divided into two classes.

First. We may consider the depression of any of the hollow spaces, or any particular depression of same, as likely to modify the tone, form, and so change the character of the sound produced.

Second. Anything which would occur within the hollow spaces to change a proper action of the soft palate, or to interfere with a healthy condition of the mucous membranes; also the cleft palate, enlarged tonsils, stricture of the larynx, enlarged uvula, and the like, or of a like abnormal character growing within posterior nasal cavities; also inflammation, which makes it difficult to change hollow spaces in the usual and necessary manner.

Third. The influence of diseased tonsils, swollen uvula, cystic growths, enlarged lingual tonsils, paraly-

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sis of the pharyngeal muscles, paralysis or tumor of the epiglottis.

In this connection I might also add that false teeth play an important role in the modification of the natural production of sound from these hollow spaces.

QUES.—2. Are tonsils a normal or natural growth, or induced by disease? If they are troublesome, would you advise having them removed?

ANS.—Tonsils are normal when they are no larger than a pea, and in a normal throat can scarcely be seen. When you pull back the pillars of the pharynx, a small tonsil about the size of a pea will be found; but the only function they have is to lubricate the throat. The statement that they are placed there for any medical reason, such as prevention of disease, is false, as they are very often not the sentinels guarding against the ingress of disease, but furnish a most capital point of attack in the event of germs of disease. Generally, large tonsils are induced by the disease of childhood, such as measles and scarlet fever.

I certainly would advise having them removed unless the patient is more than fifteen years of age, when the liability to hemorrhage and the great alteration in the hollow spaces of the vocal anatomy would make it a serious matter at once to remove the tonsils. After the patient has passed the age of eighteen, tonsils can be removed by cauterizing them at intervals of a week, generally ten cauterizations will suffice.

QUES.—3. I find myself unable to breathe freely through my right nostril. Is this an affection common to singers? Does it affect the voice? What is the cause of it, and can it be cured?

ANS.—This trouble is one of the most common, and sometimes most disastrous, effects that come to the singer from the removal of these obstructions. The removal of the voice and make it of a nasal character, as a thickening of the mucous membrane generally occurs in front of or back of the nostrils, and sometimes resulting in permanently thickening the mucous membrane, especially in people of impure and weak blood. When we consider the fact that the singer has a drilled day after day by the watchful ear of a careful master to make the hollow spaces of the voice conform to a good tone, it is easy to see how the removal of the septum (the cartilage which separates one nostril from the other) can block up hollow spaces, and that the disturbance in the mechanism of the voice is a serious one, and must take long time to overcome. Careful surgical treatment is of great value to ambitious singers.

QUES.—4. I fear I am about to lose my entire set of upper teeth; have had excellent church positions and have heard that one could not hope to retain the control of the voice while wearing artificial teeth; can you shed any light upon this subject?

ANS.—It might be said that this question has been argued a great many times; but, practically speaking, after a singer has worn a plate for a short time, the articulation of the lips accommodates themselves to it; and if the plate does not extend so far back as to interfere with the action of the soft palate, the hollow spaces can be made again to adjust themselves, and the voice will be impaired only by that portion of the substance employed in making the plate. It must be considered, however, that the quality will be somewhat impaired, since the mucous membrane plays an important part in the production of the quality of tone, just as the tone of a corset is impaired by lining it with velvet. The control of the voice is nearly as perfect as before; providing the plate does not extend so far back as to disturbance in the muscular action of the tissues of the mouth.

I can recall a most wonderful instance of cleft palate which nearly upsets some of my recent observations of hollow spaces.

A patient who had a very marked cleft palate, in such a way that by opening the mouth you could see the posterior part of the nose in all its details, and whose ordinary conversation was thoroughly blurred by the nasal defects that such cases present, was able to sing a range from A-flat, second ledger line below the staff, to high E, and that, too, in the beginning of her singing career, before a hard palate had been introduced, which was of great and material assistance to her in her career, and seemed to make the voice of somewhat better quality. In this case, although she was a soprano, there seemed to be no evidence of the fact that she had not the requisite control over the soft palate to produce the necessary doubling-up of hollow spaces.

QUES.—5. Do you use or recommend a mild form of stimulant before singing? And if so, what is safest and best?

ANS.—I certainly do not. When we stop to consider that every perfect tone involves every hollow space in the best possible condition of its mucous membrane, as

well as all mucous membranes in the vocal apparatus; that we are disturbing the equilibrium of harmonious action of all the vocal apparatus when we distend locally the mouth and pharynx by swallowing fluid and do not do the same to the hollow spaces of the nose and vocal tract, it is evident that the use of stimulants can begin to see why I do not recommend a stimulant. Under necessity, of course, stimulants could be used. Anomalous spirits of aniseed might be used, or perhaps a glass of water, taken every hour, will in most instances do just as well. If the singer is run down and much relaxed, then a stimulant might be used, preferably champagne, whiskey, or elixir of calissaya. Champagne is very quick in its action and stimulates both nerves and mucous membranes to such an extent that it has a tendency to make the voice sharp. Whiskey, through its ethers, produces upon the nervous system a slight relaxation, and gives less tension than champagne. Elixir of calissaya being a large percentage of brandy, and of the same nature as quinine, has the same effect—viz., of drying the throat a little and depriving it of its normal moisture. The red wine gargles, approved by certain French authorities, are most excellent when the mucous membrane needs stimulation and relief from its relaxed condition; but we must not forget that alcohol coagulates all secretions of the mucous membrane. Beer being cold, causes hiccups and is not recommended.

benzoin the nervous system, and therefore is not a good stimulant for the voice, although the mildness of all the stimulants used, and the danger of using stimulants, should be employed with much discretion than is usual, as it is a very powerful stimulant, containing cocaine, from which cocaine has been removed, and which is just the opposite effect which we seek from small doses. Unfortunately, the greatest voices have not always the best methods. The mucous membrane, however, is a fact that he has to use indicates a weakness in the perfect mechanism which has, as I have said, been thought, been able to sustain, the slightest disturbance of the mucous membrane seemed to him to be foreign to a condition from which the best vocal results are obtained.

Generally, what is most needed is that the singer shall have the proper use of all the secretions of the vocal apparatus, and that the voice be sustained by an explanation, I would say that often at the supper before the evening concert in which the vocalist must appear, through the excitement of the occasion, the singer interfered with through the pneumogastric nerve, which passes under the stomach like the ribs of a cabbage leaf which has its roots in the stomach, and its branches reaching to the heart, to the vocal chords, and the pharynx. The action of this nerve becomes impaired to such an extent that the food remains undigested in the stomach; and wherever this nerve extends its influence, if it be the heart, we have irregular action of the heart; if it be the throat, irregularity of action of the throat; and where it applies a mucous membrane, dryness or increased secretion—showing, as I said before, unless we have the proper secretions, the soft parts of the hollow spaces of the voice—which are supplied, of course, by mucous membranes—become changed and the voice, that resonance and muscular activity are sadly interfered with.

Another thing to be made mention of is that we often find a singer who has a very marked cleft palate, and who, in the production of the quality of tone, just as the tone of a corset is impaired by lining it with velvet. The control of the voice is nearly as perfect as before; providing the plate does not extend so far back as to disturbance in the muscular action of the tissues of the mouth.

I can recall a most wonderful instance of cleft palate which nearly upsets some of my recent observations of hollow spaces. A patient who had a very marked cleft palate, in such a way that by opening the mouth you could see the posterior part of the nose in all its details, and whose ordinary conversation was thoroughly blurred by the nasal defects that such cases present, was able to sing a range from A-flat, second ledger line below the staff, to high E, and that, too, in the beginning of her singing career, before a hard palate had been introduced, which was of great and material assistance to her in her career, and seemed to make the voice of somewhat better quality. In this case, although she was a soprano, there seemed to be no evidence of the fact that she had not the requisite control over the soft palate to produce the necessary doubling-up of hollow spaces.

QUEST.—6. Do you use or recommend a mild form of stimulant before singing? And if so, what is safest and best?

ANS.—I certainly do not. When we stop to consider that every perfect tone involves every hollow space in the best possible condition of its mucous membrane, as







his lady love, who is inclined to be something of a coquette.

"**LIBERATION**," by A. Henselt, is well known to most players, but the arrangement for four hands which we present with this issue will interest both those who know the piece in the original form and those who hear it for the first time. It is much easier for younger players than as first published for piano solo. It is one of the finest melodic ever written.

"**IF THE WORLD BELONGED TO ME**," by P. Gabriel, is a song of the popular ballad kind that can be used for teaching and recital purposes. It is within the range of the average singer, and is quite melodious.

"**KNOW'ST THOU THE LAND?**" by Beethoven, is a magnificent setting of Goethe's celebrated poem, a song that can be used by the student as well as the teacher and professional vocalist. The edition presented in this issue has been revised and modernized in a few places by the well-known composer, Mr. W. W. Gilchrist, thereby being made more available for present-day use.

## HOME NOTES.

MR. GED. MARCE EVANS, of Woburn, N. H., is to be adjudicator in the Granddaddy to be held at Ellenville, near the former city, in March.

MR. GEORGE E. WATSON has placed a three annual argon in his Boston studio for teaching purposes. What an advance this makes in the necessity for a pupil to take his lesson in a church party heated in winter!

DR. S. N. FENSTER, organist of the Scotch Presbyterian Church, New York city, was awarded the Chicago Prim Prize, of the value of \$50, for the best piano setting of a given vocal text, in a competition instituted by the American Guild of Organists.

MR. HOMER MOORE, who had charge of the musical instruction at the Omaha Exposition, has settled in St. Louis.

MR. E. R. KROON, of St. Louis, gave his first recital of the season at Y. M. C. A. Hall, December 15th. His program included Beethoven, Bach, Schumann, Brahms, and Grieg, with a set of original pieces.

MISS MAY GEORGE MURRAY, of Philadelphia, has issued a set of pamphlets, giving a résumé of her lectures on "The Ethical Light," "Laboratory Light," "The Psychological Light," "The Light of Logic," which she calls "Sixty Lights in Modern Music."

MR. HENRY RALPH, of Chicago, has taken charge of the piano department of the School of Music connected with the University of Nebraska.

RALPH D. HANDEL, who shared his connection with the German Conservatory of Music, and is now with the Scheraga Conservatory.

MR. A. J. GOODRICH, of Chicago, has commenced a series of lectures on the program of the Chicago Orchestra course, at the Mr. John Vance Cheney School. He will also deliver a similar series before the Musical Club of Evanston, Ill.

THE Shuttle-Shelf Music, Allen, Ill., has arranged a series of lecture recitals by members of the faculty. A recent one was on "The Organ and Great Organists," the lecture by Mrs. C. B. Johnson, illustrated by Mr. W. D. Armstrong. The early Italian and German schools, the later German, and the modern English and French schools were considered.

MR. E. M. BOWMAN conducted a unique concert in the First Baptist Church of Brooklyn, on the occasion of its Diamond Jubilee. The program was a reproduction of the music from the early times of the Brooklyn school to the present day. The program was introduced. The choir of the Baptist Temple, 200 voices, under Mr. Bowman's direction, assisted in rendering the choral selections.

MISS HANNAH SMITH, author of "Music—How It Came to be What It Is," has arranged to give a series of lectures in New York city on "The History of Music" and "Musical History and Literature for Students."

MR. HENRY WICKHAM, of Middletown, N. Y., has resumed his series of choral concerts. The last work given was Dudley Buck's cantata, "The Coming of the King."

At the December meeting of the Art Society of Pittsburgh the Pittsburgh Orchestra, under the baton of Victor Herbert, played the compositions which were awarded prizes in the competition instituted by the Society some time ago. Interest centered in the competition pieces "Prelude in G Major," by Mr. J. H. DeBos, M. Fossler, and the overture, "Richard III.," by F. J. Zietzner, both of Pittsburgh. The Art Society was organized for the purpose of estimating composition on the local level and of encouraging a public spirit in regard to music among the citizens of the city.

At a meeting of the Wisconsin Academy of Sciences, Arts, and Letters, December 27-28, held at Milwaukee, Wis., Fanny Grant, a contributor to THE ETUDE, read a paper on "The Art of Music" in Wisconsin; having to do especially with the Art of Music."



We are charmed with Mr. Gates' new work, "In Praise of Music." 'Tis the best thing of its kind extant.

I am well pleased with THE ETUDE, especially the supplements, which are worth the money alone.

Allow me to congratulate you on the Christmas ETUDE just received. It is *par excellence*, and should be in the hands of all musicians, while the accompanying engraving is also appreciated.

I am an interested reader of your ETUDE, and think you use so much tact with regard to the musical selections, as they are all good music, and yet in each issue any one would find some one piece to their special taste.

"Ear Training: A Course of Systematic Study for the Development of the Musical Perception," by Arthur E. Hencox, Philadelphia, Theodore Presser. A useful book of 117 pages, which treats of relative pitch, notation, rhythm, motives, and short phrases, in minor, major, chromatic progressions, modulation, the period, and intervals. The exercises are practical. The book may be recommended safely to teachers, and instruction in this line is sadly needed.

"The 'Riemann Dictionary,' at your price, is an immense boon to students. ALEXANDER MCARTHUR.

I have received the "Musical Dictionary" by Hugo Riemann, and am highly pleased with it.

Dr. Riemann is an authority on all matters concerning music, and when I ordered I expected a valuable book of reference, but when I received my copy and looked it over, I found that it exceeded all my expectations.

It is complete in every detail, and in my estimation the most valuable reference work I have ever seen. I can not express fully how much I think of it, but to show you, I will tell you that I sat up the whole night of the day on which I received it, and only laid it down when my eyes would no longer remain open to permit me to read.

We have read the book "How to Teach: How to Study," and find it admirably adapted to the needs of music teachers and pupils; especially the seventh, eighth, and ninth lessons.

Sister of St. Joseph.

Sesson's work, "How to Teach: How to Study," seems to represent an "experience" which has been successively evolved, and is valuable. The subject-divisions are short of all that is non-essential, and clearly presented in most orderly sequence. No time need be wasted in getting the writer's ideas, and doubtless much saved in putting them in daily practice.

MISS M. MURPHY.

"The Masters and Their Music" arrived in good condition a few days ago. After looking the book carefully through I am greatly pleased with it, and expect to find it very useful in my class work this winter. I consider it quite a valuable addition to my musical library.

MISS HONOLULU.

"The Masters and Their Music," by W. S. B. Mathews, is both instructive and entertaining, and ought to be in the hands of young music clubs as well as individual pupils.

Have been teaching for several years, and have examined quite a number of musical journals, but have found none as timely and useful as THE ETUDE.

I think the holiday number of THE ETUDE is very attractive. I will do all I can to get some of my pupils to subscribe to it. I think it is the best musical journal I have seen.

I am delighted with the Bible, and certainly feel repaid for soliciting subscriptions to THE ETUDE.

I believe Park's "Concert Quarters" is just what I've been looking for for two or three years.

I wish to express my appreciation of the uniform character and kindness that you have shown me during the year in filling all my little orders promptly and answering my questions satisfactorily. I have found it necessary to deal with any other firm, as you have obtained for me everything my class work required in this school.

Your publications are a great boon to teachers.

U. R. WITTE.

"Embellishments of Music" received in good order. I think it is a very good book, and it should be in the hands of all good students. MRS. JAMES K. DIMOND.

I have been greatly pleased with the fulfillment of my order, and I think THE ETUDE is a great inspiration to any one studying music. MRS. CHAS. ERICSON.

I received the Bidwell Pocket Hand Exerciser, and am now using it daily and find that it works marvelously; especially these results are noticed in all thumb passages and in rapid technique work.

I have examined the "Dictionary of Music," by Hugo Riemann, and am greatly pleased with the work. It is exactly what I have been looking for, and I shall take pleasure in recommending it to all who are interested in music.

Riemann's "Encyclopedic Dictionary" is at hand. It is the best work for the money offered in the United States.

I have my copy of "Riemann." The book is, beyond all question, the best single work of its kind now available in English, and should have a great sale.

Dr. Riemann's "Dictionary of Music" is at hand; and I must say that it makes a constant companion and a most welcome adjunct to the studio library.

The extent of the ground gone over is immense, and the arrangement and compilation of the various kinds of musical information given make it a ready and convenient work of reference. I shall recommend it to all my friends and pupils.

I received the "Fictorial Bible." To say that I am charmed with that elegant premium is putting it mildly. How you can afford to give such an expensive premium for three subscribers, or for \$2.00 cash, is more than I can understand. No doubt you will gain 10,000 new subscribers through this premium.

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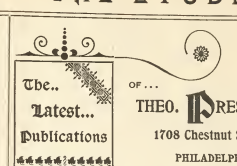
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